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Field of Study: **Art education**

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ABSTRACT

The present research consists of two studies: a survey study and a quasi experimental quantitative study. Researcher conducted the survey research; the questionnaire aimed at assessing the opinions and attitudes of 50 art instructors concerning the art curriculum in Tehran universities. It is assumed that differences between the current art curriculum in Iran and approach would be within the content of the curriculum. To examine the applicability of art theories to the art curriculum, the researcher concentrated the survey in seven universities in the Tehran province. Samples were drawn from the painting field of the visual arts departments in the selected universities. Participants were chosen based on their instructors' years of experience and educational levels. The standard questionnaire consisted of multiple questions. The results showed that all of the participants (100%) agreed that some changes are needed in the current art curriculum. The purpose of the quasi experimental study was to examine Tehran University students' ability to link art critical knowledge to their studio practice class. The total number of students in this study was 30 students; they divided into an experimental group and a control group. The task was adopted student's artwork, critical analysis using Feldman's model of art criticism and Blooms Taxonomy. The surveys (pre-test, mid-test, and post-test) used multiple questions that were designed to collect the data. Data collection was done during one semester from March to June 2012. The experimental group received the treatment, but the control group did not. Data was collected and analyzed using quantitative, descriptive, and inferential statistical techniques using SPSS version 18.0. The scores were viewed in the form of the mean score and frequencies to determine students' performances in their critical ability, as well as in the Pearson Correlation Coefficient to find out the significant correlation between students' studio practice, art critical ability scores, and mixed repeated measures ANOVA to determine the contributing factors. The findings showed that most students performed slightly better than average in the critical analyses and performed best in selecting analysis among the four dimensions assessed. In the context of the students' studio practice and critical ability, findings showed there are some connections between the students' art critical ability and studio practice.

ABSTRAK

Penyelidikan ini terdiri daripada dua kajian; kajian tinjauan dan kajian kuasi kuantitatif eksperimental. Penyelidik menjalankan kajian tinjauan; soal selidik bertujuan untuk menilai pendapat dan sikap 50 pengajar seni terhadap kurikulum seni di universiti-universiti Tehran. Ia diandaikan bahawa perbezaan antara kurikulum seni semasa di Iran dan pendekatan akan berada dalam kandungan kurikulum. Untuk memeriksa tahap aplikasi teori seni kurikulum seni, penyelidik menumpukan tinjauan di tujuh universiti di wilayah Tehran. Sampel telah diambil daripada bidang lukisan di Jabatan Seni Visual dalam universiti terpilih. Para peserta telah dipilih berdasarkan tempoh pengalaman sebagai instruktur dan tahap pendidikan mereka. Piawaian kajian soal selidik terdiri daripada soalan beraneka pilihan. Hasil kajian menunjukkan semua peserta (100%) bersetuju bahawa beberapa perubahan diperlukan dalam kurikulum seni semasa. Tujuan penyelidikan kuasi eksperimental adalah untuk mengkaji pelajar di universiti Tehran terhadap keupayaan mereka untuk menghubungkan pengetahuan seni kritikal dengan kelas amali di studio. Jumlah pelajar dalam kajian ini adalah 30; mereka dibahagikan kepada kumpulan eksperimen dan kawalan. Tugas telah diadaptasi dari karya seni pelajar, analisis kritikal menggunakan model kritikan seni Feldman dan Blooms Taksonomi. Kajian selidik (pra-ujian, pertengahan ujian dan pasca-ujian) menggunakan pelbagai soalan yang telah direka untuk mengumpul data. Pengumpulan data dilakukan dalam satu semester dari Mac hingga Jun 2012. Kumpulan eksperimen telah menerima rawatan, tetapi kumpulan kawalan pula sebaliknya. Data yang diperolehi telah dianalisis secara kuantitatif dan deskriptif dengan kaedah inferensi statistik menggunakan perisian SPSS versi 18.0. Skor diperhati dalam bentuk skor min dan kekerapan untuk menentukan persembahan pelajar dalam keupayaan kritikal, Pekali Korelasi Pearson untuk mengetahui korelasi yang signifikan di antara amalan studio pelajar dan keupayaan kritikal skor seni serta langkah-langkah mengulangi campuran ANOVA untuk menentukan faktor penyumbang kepada hasil. Dapatan kajian menunjukkan bahawa prestasi kebanyakan pelajar adalah lebih baik daripada purata analisis kritikal dan dapat memilih antara keempat dimensi analisis yang dinilai. Dalam konteks amalan studio pelajar dan keupayaan kritikal, kajian menunjukkan bahawa terdapat beberapa hubungan antara keupayaan seni kritikal pelajar dengan amalan studio.

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CHAPTER I

INTRODUCTION

1.1 Introduction

During the last 30 years, the number of schools, colleges, universities, and other educational institutions has extraordinary increased and the number of students and lecturers in different levels has also risen accordingly (Kiani, 2009). In Iranian society and culture, education has had a specific importance since ancient times. Lack of quality resources and also an increasing number of students in higher education are two of the challenges which currently face the education system in Iran.

One of the major concerns of art education is its effect on both the individual and society in general. To live cooperatively as well-adjusted human beings in this society and to co-own it creatively have become most important objectives for education (Lowenfeld & Brittain, 1969).

Djehane (2000) stated that higher education needs a professional plan for academic programs; although it is significant for universities to be committed, to prepare their students, and improve their overall quality. According to the Farasatkah (2008) lack of suitable and well-designed systems in higher education is the weakness in the learning and teaching process of the Iranian universities.

Here, the researcher draws a scheme for the chapter one which includes (Figure 1.1: First phase of thesis: planning):

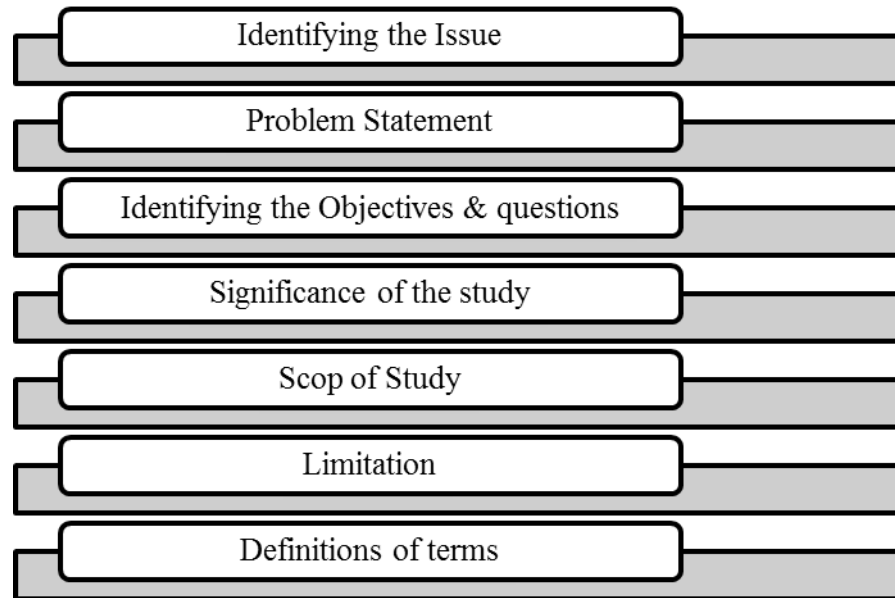


Figure 1.1: First phase of thesis: planning

1.2 Problems in Art Education in Iran

Students, whom after successfully passing their entrance exams into the art schools in the visual fields without assessment by the education system, should be properly influenced by personal training instructors. Each step in the path had proven unreliable and unstable in its identity. Yet, there are various reasons for this, including weaknesses like: the lack of academic ability and taste, the lack of understanding, and the general lack of using of appropriate methods in the field of art. The effects of teacher behavior on students' characters are very crucial and decisive, and are not comparable to any degree with any other science. Art educators in this time and age have not only progressed, but we have also decreased (Bolkhari, 2003).

Because of this disintegration of faculty members and refer young novices to apply to programs in the different art forms, was carried out continues so far. Codified education system, with different functions of the traditional education system aimed to transfer pre-determined data, for a degree and gain social status, with no relation to the needs of the community rapidly expanded (Haraty, 2002).

However, despite many years of training run in the program, no revision of the shape and content of programs and innovative forms done by professors is possible (Fayaz & Izadi Jeyran, 2009).

1.2.1 Art Education Difficulties in Iran

Different policies observed in the universities may be attributed to dependence on the government; managers have been generally unsuccessful in organizing the educational system with the needs of Iranian society in mind (Figure 1.2).

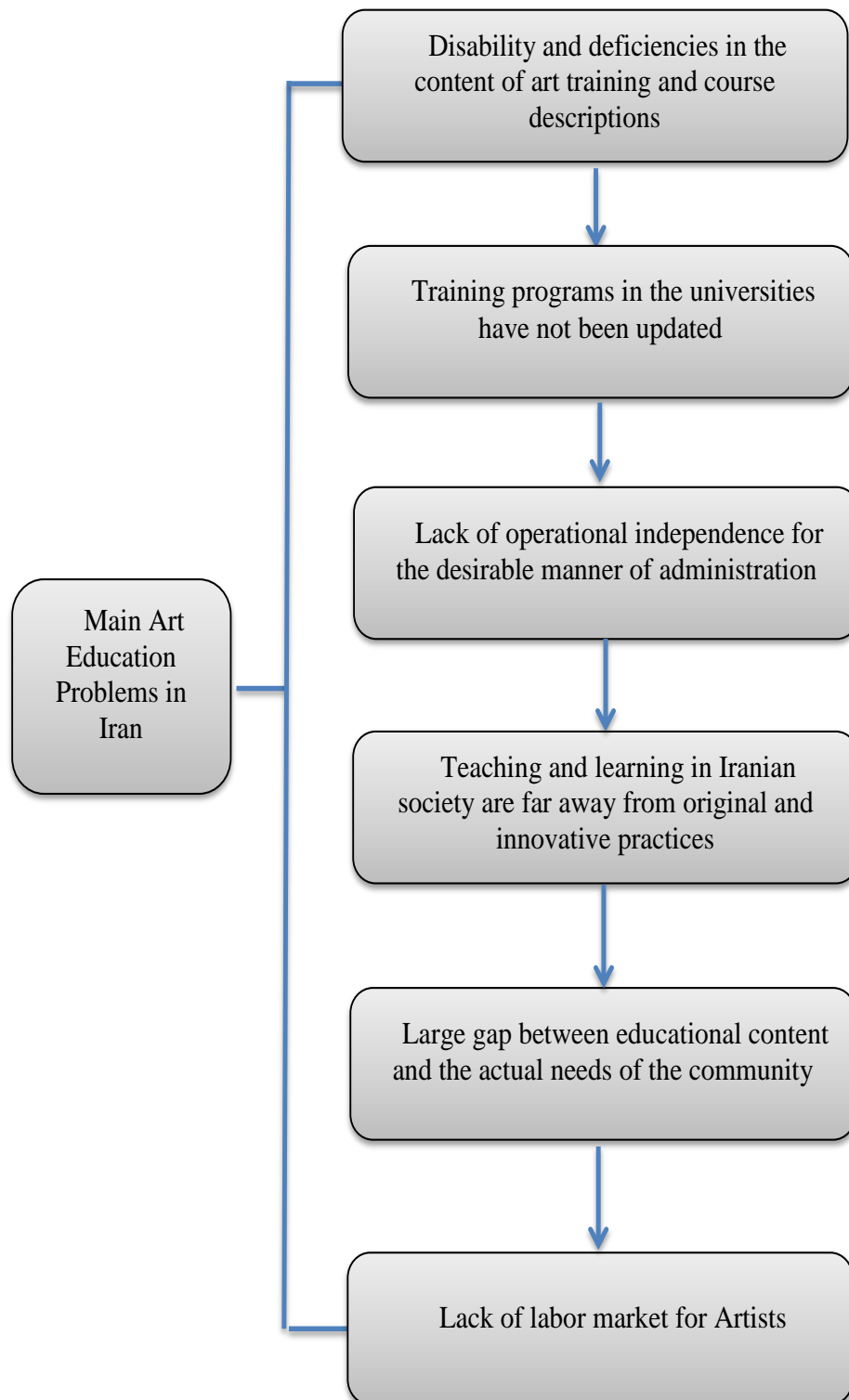


Figure 1.2: Main art education problems in Iran

The academic level in Iranian art education has been falling. There are various reasons for this, some of them being: the weaknesses of content, the lack of academic ability, and the lack of appropriate methods used in the field of art (Zadeh Mohamadi, 2005). Although there are more issues in art education in Iran, such as:

- i. The important structural issue in Iran's system of higher education at the university level is the lack of operational independence for the desirable manner of administration. Resolving this problem would require a legal framework and institutions facilitated by the government, universities, through and the adoption of a particular laws.
- ii. Unlike in their many courses, the absence of a labor market can be a large part of the information and training students in working in other parts of the community, mainly in artistic disciplines to produce and supply artwork for labor market efficiency and to boost the lack of a labor market. This lack of a labor market is a big blow to student morale and the process by which they will live (Goodarzi, 2002).
- iii. Society cannot attract art graduates that only have to provide a form of scientific knowledge of the art.
- iv. The large gap between educational content and the actual needs of the religious community are caused by artists drawing away from the community and providing their criticism of society. These criticisms are reflected in their art and are not accepted as works in the community, and this leads to an intensifying spiritual crisis (Gol Mohammadi, 2007).
- v. Training programs in the universities have not been updated for the last three decades (Radfar, 2006).

- vi. Teaching sites are old, lifeless, and inadequate according to the rate of population growth in student numbers. Moderate teaching space is required for each of the visual art students and by the perception of public education institutions, is less than a third of international standards (Halimi, 2001).
- vii. 20th century Iranian Art University libraries aren't updated according to the recent outburst of relevant information and have a disreputable status (Amiri, 1998).
- viii. Art in society has not found universal aspects; the main emphasis on art is on moderate people. Art needs some kind of social demand for the art done there, and for that society to come to understand art (Amoozadeh Lichaei, 2009).
- ix. Teaching and learning in Iranian society are far away from original and innovative practices.
- x. Universities do not have the ability to be aligned and compatible enough with the rapidly upgrading world (Boghrati, 2003).
- xi. Disabilities and deficiencies in the content of art training and course descriptions, especially when these deficiencies coordinate with personal tastes of teachers (Bonyanian, 2008).
- xii. Art education in universities is not suitable and not deals to the past heritage of Iran (Goodarzi, 2008).

1.2 Research Background

Present practices of art education, artistic knowledge discusses to the capability of art learners to handle production concerns of art, including practical studio artwork and critical knowledge. From the training viewpoint the learning of studio practices is provided through practical subjects dealing straight with disciplines such as drawing, painting photography and many more. As for learning of critical knowledge it is delivered through theoretical themes like art criticism, aesthetic. Learner attainment the ability in art must be able to display not simply mastery of contents of each element, but also combination of the two components. In other word, separately from being skillful in art making, learner necessity to be knowledgeable in talking or writing about art (Subramaniam, 2009).

One of the popular methods to art learning in improving student's critical knowledge is to teach them art criticism. In such an approach, learner are not just trained to study the suitable phases of making criticism nonetheless to apply the appropriate strategies of making criticism that they can carry straight into their studio practices. The educational purpose of art criticism according to a leading art philosopher is to aid learners contribute in the chain of observing, seeing and experiencing and later to transfer what they have educated to do with art to the world at large (Eisner, 1988).

1.2.1 Design Strategy

Strategic design emphasizes on the design implications of the connections of the products, and the procedures for their use, with the entire user system it goals to serve. The significance of strategic design is exemplified by the numerous examples of design fineness that have been challenged by poor strategic design, delightful lessons, assessment tasks,

and expert improvement activities that are never seen. The discipline of design strategy helps firms regulate what to do and make, why to do it and how to revolutionize contextually, both in short and long term. This process creates a systematic method for integrating all-inclusive, research approaches that offer a design context. Though not needed at all times, design strategy frequently uses methods of social research to help ground the findings and alleviate the risk of any sequence of action. The method has shown beneficial for firms in various tactical situations (Freeze & Chung, 2008).

1.2.1.1 Features of Educational Design

There are three main aspects of educational design which are, Strategic, Tactical and Technical (Figure 1.3).

Technical design is the comprehensive development with which any designer is acquainted. It is concentrated on the design of specific basics of the product (e.g. an instruction unit; a professional improvement module; an assessment task). Technical design is concentrated on the finale users and their environment (learners and the educator in classrooms; teachers in specialized improvement activities; the varied learners taking a test, and those who will score their answers).

Tactical design is concentrated on the general internal structure of the product (e.g. a multi-year set of teaching resources; a year's assessment; a qualified improvement package).

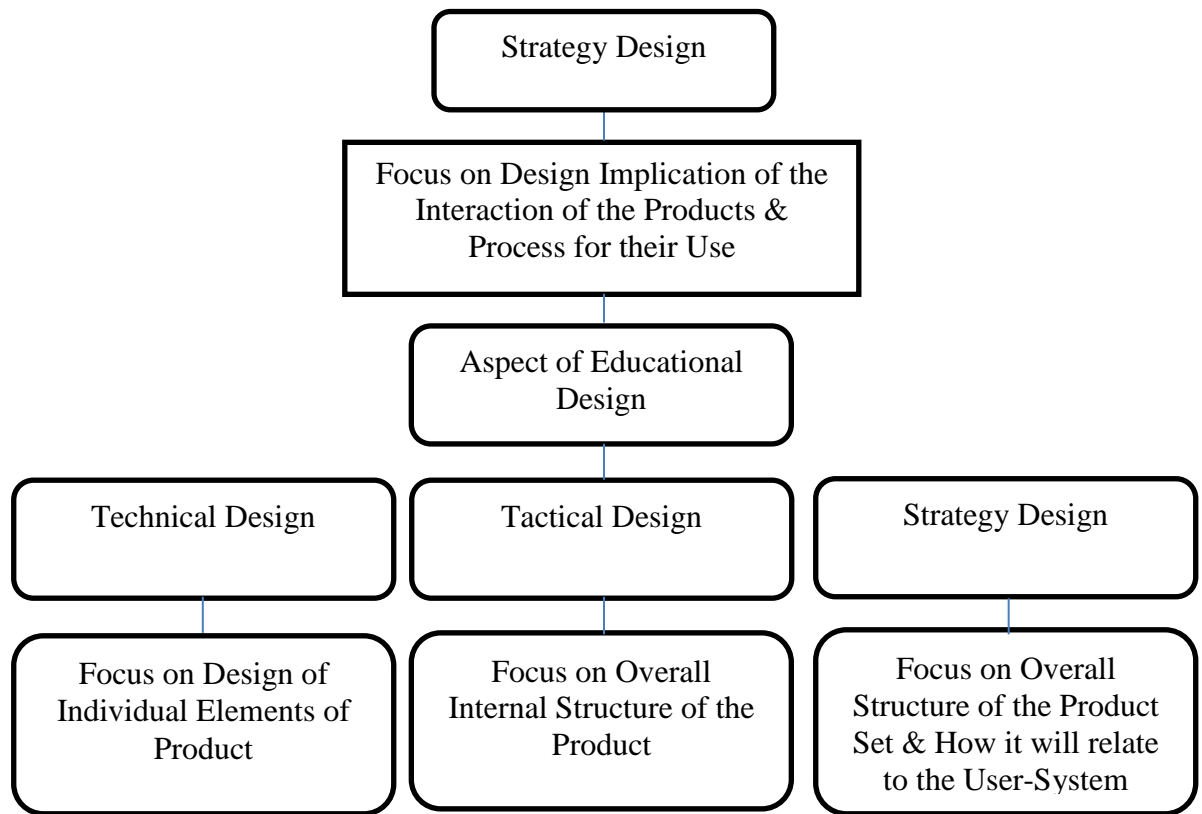


Figure 1.3: Kind of strategy design

Strategic design is apprehensive with the total construction of the product set and how it will communicate to the user-system. It relates in dissimilar forms to most of the products and procedures that educational designers challenge: curriculum specifications; assessment; instruction resources; qualified improvement procedures and materials; building system capability in numerous ways. Characteristically strategic design includes not only the end-users (e.g. teachers and their students) nonetheless all the key communities complicated who will influence choices on the framework within which the users work school leadership; school system leadership; politicians; parents; and many other professions, such as assessment designers and investigators (Goodlad, 1994).

Design strategy may shows an important part in aiding to resolve the subsequent common problems: Elevate the extraction of a technology, Recognizing the most significant questions that a colleges curriculum designer have to discourse, Explaining understanding into suable solutions Prioritizing the order that a curriculum designer have to be start up, unify curriculum design as a important feature of planned in education intent (Freeze & Chung, 2008).

A module designed for present study which combines art criticism theory (Feldman's Theory) with Bloom's taxonomy and art making to improve art knowledge and art production for undergraduate student in painting course. It is planned that the design of art criticism with the hierarchical classifications of Bloom's taxonomy suggestions a much-needed methodological property that also endorses learner attention and the improvement of analytical skills. The Liberal Arts and Sciences found Bloom's theory of cognitive evolution easily applicable in their classroom, while the Fine Arts loyalists maintained tradition (Webb, 2007).

Art criticism could suggestion the learner enhance and concentrating experience in the analysis and evaluation of a diversity of designed artworks. It is a theoretical model advanced on the assumption that an art criticism strategy with the framework to Bloom's taxonomy could develop art critical skills and also might be useful to basic question-answer discourses in the art class.

Students have the chance of valuable experience with art criticism that encourages logical and careful thought for everyday teaching and experiences to assess various viewpoints. It can be an inspiring experience to incorporate criticism into students' lives. The method of inquiry has numerous advantages compared to a lecture method, by

motivating students to be active learners instead of passive and by permitting the addition of several insights to the curriculum. Guided inquiry warrants that the vocabulary and language is suitable for the ability or age levels, and encourages teamwork and cooperation in finding solutions to problems.

1.3 Statement of problems

With the application of art criticism as a component of learner's art production processes, the researcher intended to display how knowing about art criticism will not just involve learners in critical thinking around their art, it will also influence their ability to articulate those concepts in a more meaningful way. A main educational aim of art theory is to improve the ability to recognize and appreciate art (Smith, 1989). Therefore, a good curriculum design should be, at least partially, based off a sound analysis of the nature of artistic forms.

Including aesthetics in the curriculum of art education brings scholastic opportunities to students by including techniques for teaching critical thinking for a better understanding of art. Aesthetic approaches toward art can have positive effects on a student's appreciation abilities. Through these approaches, students can understand the association between art and society in many instances. This may affect how they recognize beauty and the way they understand and appreciate art. Critical approaches to interpretations of art allow students to make individual verdicts about how and why they react to art in various ways (Figure 1.4).

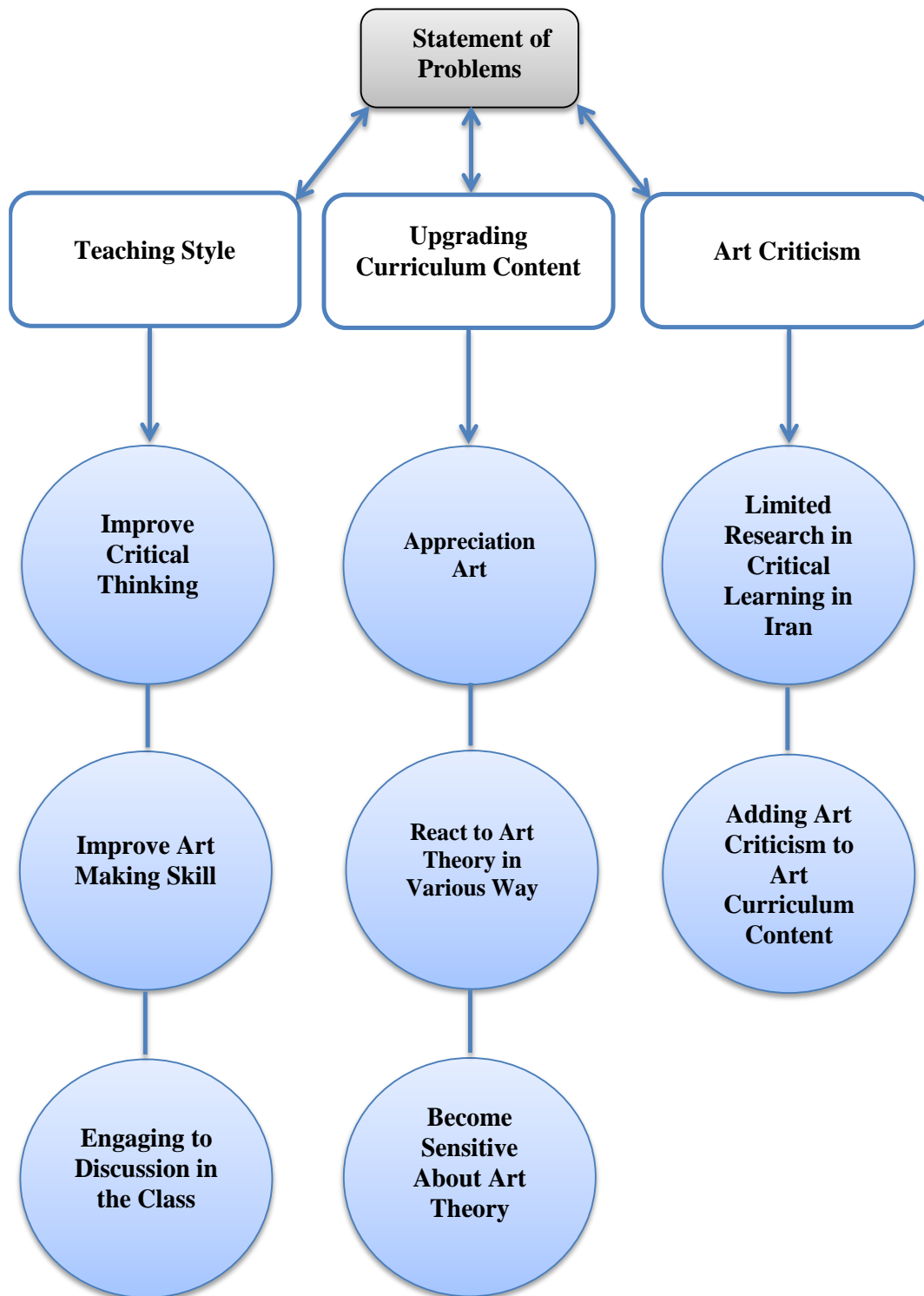


Figure 1.4: Statement of problems

Moreover, while there are several critical teaching methodologies in the literature of art education, there are limited research studies concerned with critical learning and thinking emphasis related to art criticism content. Few studies have been conducted on learning in art courses at the college level. The area of art criticism in course content for this study helped to acquire perspectives of college students about an information body without any clear, straight-forward responses but necessitates a negotiated implication derived through a dialogic survey in accordance with Barone & Eisner (1997) that is central to higher-order thinking.

The National Standards, as well as some educators in the Visual Arts, state that the teaching of art should not emphasize only on its production. Separate goals and opportunities must be offered to convey knowledge to students necessary to completely comprehend and acknowledge art. The National Standards designate that the opportunity should be given to students to experience art visually throughout history and to employ various media via practical activities. Broad ranges of media should be examined, and the students should adapt and apply the learned knowledge. They should scrutinize art by observing and examining its meaning. To conclude, students should integrate their own work with this knowledge (Berghoff, Bixler, & Parr, 2003).

Engaging education students in the discussion and implementation of art theory can lead to the meaningful analysis of challenges that teachers face and perhaps, ultimately, to changes in teacher education programs and, thereby, in classrooms themselves. Students in Tehran University are not provided with opportunities to specifically learn with and through theory because the subject on which they had many of these opportunities, painting course, is shrinking and being dismissed by most administrations. What most educators and most administrations neglect to recognize is the potential for students to use their creative

skills to explore different methods of learning through variety of sign systems such as visual media, oral presentation, or text in visual art course (Berghoff, Bixler, & Parr, 2003).

Visual arts education focuses on the visual world and is interested in aiding students to become sensitive, socially-informed interpreters of art theory (Duncum, 2002). The study of art theory and art cooperative art production is essential for students in Tehran University who are living in a visually saturated society. Perceptions of the role of visual arts curricula must evolve, not only to remain relevant in the curriculum, but to educate students to become visually literate members of society.

Redefinition and connection with other disciplines to situate learning are important in visual arts education. These can take place within the current mandates of the Tehran University, which outline that pedagogy be based on theory, creation, and analysis. Tangible teaching strategies that accommodate the Tehran University curriculum guidelines must be established in order for educators to effectively initiate the learning of art theory in their studio classrooms (Almasi, 1998).

The goal of this study was not only examine the significance of painting but also to introduce a new method of teaching painting using art criticism in studio based classes. To further develop and improve art education in Iran, its curricular scope and purpose need to be revolutionized. After studying several models, the researcher decided to use Feldman critical model with Bloom taxonomy. This is because the Feldman model is a systematic approach to interpreting visual art and it is widely applicable to teaching student at various levels in art appreciation; this model offers an easy-to-follow critical method.

Redefining the approach used in teaching art will help provide a basis for this change. This change can occur only with updated training and curricular revision. Research

performed about art education turn back to the last two decades, because the educational crisis, especially concerning art education, should be reviewed and updated. On the inside, what researchers mean by “art” is far from the ideal dignity of art. Additionally, research already conducted concerning art education largely involves primary and guidance school (Almasi, 1998).

What could the study of art theory provide for Iranian students and teachers? In the case of art teacher education in Iran, art theory studies could provide a means of distributing a critical pedagogy that focuses on examining critical inquiries that are relevant to students’ social lives not just during, but also beyond, university.

1.3.1 Problems in Classify Classroom Discourse

When instructors ask for a given kind of critical statement, at first students try to recognize what is being asked of them and then fulfill it. Teachers are then capable of categorizing the statements made by students. This is one of the assumptions of the recitation method of criticism. Students and teachers could do these things after acquisition of the meaning of critical perceptions which epitomizes the present models of art criticism. However, teachers using requirements and incorrect definitions given by aestheticians really misrepresent the essence of critical statements. Therefore, the possible origin of students’ bewilderment may occur during this intuitive realization where students and instructors have these expressions and explications of these statements contained in present models of art criticism (Geahigan, 1999).

When instructors and their students communicate, it may be due to their own intuitive comprehension of critical perception that to explanation and definition offered in some model of art criticism.

Teachers and students probably rely upon the ordinary meanings of "describing", "analyzing", "interpreting" or "evaluating" when making such statements in the classroom. However, this causes more problems since there are no explicit and certain borders around these ideas. We recognize little about how educators take the lead and address with communication problems. It is kind of strange that teachers themselves haven't annotated the obvious problems within discussions with their students.

An explanation for this can be found in the lack of philosophical expertise of most teachers and the low priority given to teaching art criticism. In the classroom, most probably muddle through communication problems by glossing over any that arise. So little instructional time is devoted to criticizing art that these inherent discussion problems probably do not matter much to most teachers. Though all of this doesn't counteract the reality that it is hard to organize classroom discussion within the lines introduced in recent models of art criticism than instructors have understood (Geahigan, 1999).

One way in which teachers commonly address such problems is by reinterpreting the meaning of critical statements. Teachers using the Feldman model of criticism, for example, commonly treating his stage of interpretation as simply talk about the expressive properties of a work of art (in reality, a form of description), and his stage of evaluation and judgment as talk about one's own personal preferences.

Although students are readily able to do these things, they represent a distortion of the Feldman model. The most commonly misconstrued of Feldman's views concerning

interpretation are especially serious for they leave students with a radically impoverished idea of meaning in a work of art. By restricting interpretive talk to expressive properties, students are not given the opportunity to focus on puzzles relating to the subject matter, symbolism, or possible metaphorical significance in works of art. They leave their critical encounters with a truncated understanding of the actual complexities and richness of meaning in works of art (Geahigan, 1999).

1.4 The Aim of the Research

The purpose of this study was summarizing what was attained by the researcher. These aims should be linked to the research problem. The overall purpose of the research reveals what the researcher assumes to attain by the study in general terms. The overall purpose of this study was to design a module for undergraduate students in painting courses; the researcher combined art criticism and art making together to focus on art theory knowledge and improve art production by linking criticism and art making.

1.4.1 Research Objectives

- i. To identify approaches and content problems in art education in contemporary Iranian art university's curriculum.
- ii. To review systematic literature from 1920-1990 concerning art criticism in relation to art education.
- iii. To specify the degree of understanding and knowledge on art criticism in undergraduate students at University of Tehran.

- iv. To establish and improve critical thinking through the module of art criticism theory at University of Tehran.
- v. To identify the significant relationship between scores of art critical ability and studio practice of students at University of Tehran.

1.5 Research questions

RQ1. What are the problems of art education in Iran's Universities curriculum?

RQ2. What are overall strategies and ideas have impressed the art criticism curricula?

RQ3. What are the levels of art criticism knowledge of the general student at University of Tehran?

RQ4. In what way are the students just in their critical performance with regards to the four critical scopes at University of Tehran?

RQ5. Are there considerable relationships between scores of art critical ability and studio practice of student at University of Tehran?

1.6 Research Process: An Overview

In working towards the above objectives, the researcher carried out the following stages as showed in Figure 1.5. (More details of the research methodology are discussed in chapter 3).

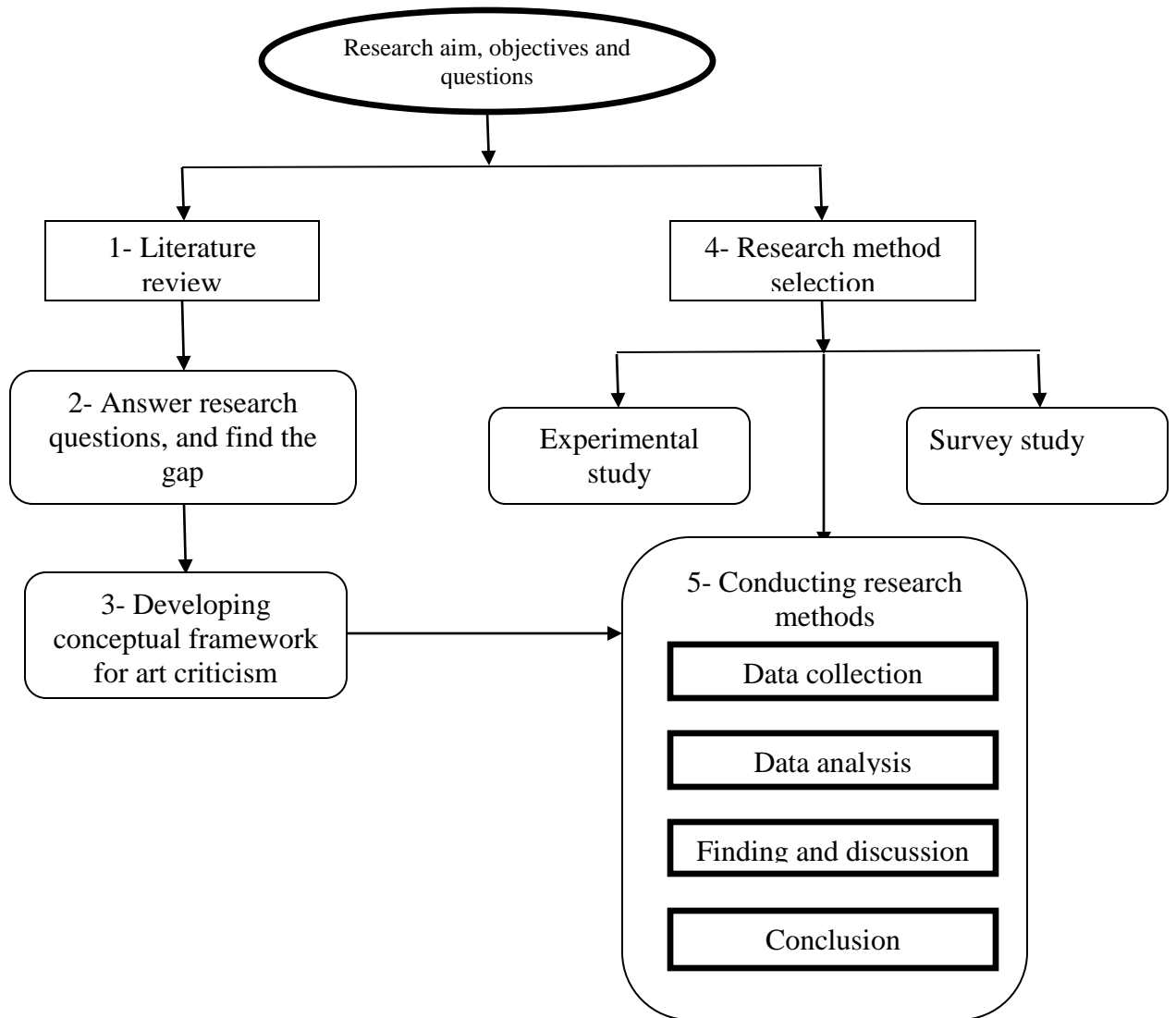


Figure 1.5: Research process

1. Conduct a literature review to well understand the area of art criticism.
2. Define of the barriers and gap that affect the art criticism.
3. Improve an initial conceptual framework for art criticism implementation based on both Bloom and Feldman theory.
4. Chose research methods, which divided into survey and experimental study
5. Then data collection will be started.
6. Based on the analysis, the initial framework will be modified to accommodate the emerging findings.
7. Finally, conclusion will be done based on answer the research questions.

This research is a mixed method design. Study contains to study; qualitative and quantitative method. Survey questionnaire aimed to collecting data from 50 art teachers from seven universities. And quantitative aimed to test new design curriculum for undergraduate students in painting course at UT. Moreover consists of three activities; art making, critical writing and questionnaire survey. Data collection includes these three activities with three times, pre, mid, and post test.

1.7 Thesis Structure

This study presents a detailed discussion related to the introduction and background, literature review, methodology and data collection, discussion of the findings and analysis and last was conclusion and recommendations for successful implementation of art criticism to studio-based class. Therefore, the thesis is divided into five chapters. An

illustration of the thesis structure is shown in Figure 1.6. The description of the chapters is as follows:

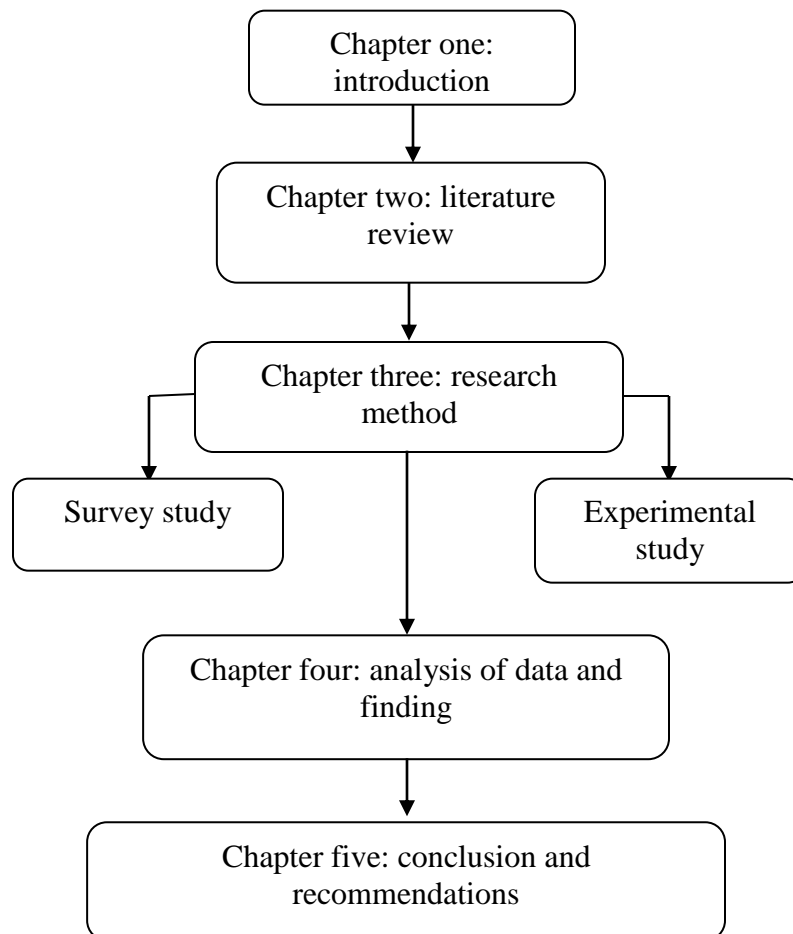


Figure 1.6: Structure of thesis

1.6 Significance of study

The primary benefit of this study is to give both art teachers and art students in Iran a realistic picture of teaching painting for undergraduate students in a Tehran University and hopefully to inspire them to think about the possibilities of meaning of teaching painting in higher education (Figure 1.7).

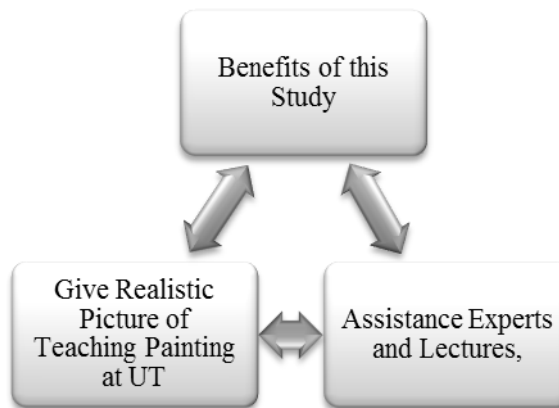


Figure 1.7: Significance of study

Art making suggests learners a unique opportunity to take the success of info that they meeting outside the art room and combine it to amplify their educational experience (Jones, 2008). The axis of every creative process revolves around the critical assessment that promotes each student's ability to be describing the work, analyze the process, interpret its meaning, and evaluate its success. By promoting environments that foster artistic risk taking, students can advance to higher cognitive levels.

Erickson, (1998) stated that:

“The idea of teaching for higher order thinking entails assisting students with learning in an active, constructive manner that what they learn in one circumstance is transferable to a new situation” (p. 309).

Art theory can serve as the unifying element for accumulating ideas for higher order thinking. Once learners understand that their teacher is working to guide them in the procedure as contrasting to criticizing them as learners, they would probably reply positively to and involve more readily in critical conversation of their work (Barrett, 1989), finding the words to talk comfortably about their art as well as issues that arise in art is essential.

Cotner (2001) reported,

“In the classroom, verbal cues can help students explore and secure meanings in art. At the same time, these cues also can regulate what students look for and think about in their encounters with art” (p. 15).

Art criticism, as recommended in art education literature, is more successful than strategies traditionally used by studio art instructors.

Barrett (1989) recommended:

“Involved learners in expressive analysis and interpretive argumentation” to arrive at “more carefully reasoned and more fully argued judgments.” This he contends will give both the teacher and students “more to consider and more to talk about” (p. 27).

This research will assist experts and lecturers; teacher educators will be better able to comprehend and implement criticism, and an extensive method to instruction and learning about art which draw in upon context discipline that organize a foundation for

creating, recognizing and appreciating artwork can be established from this research. The study does not claim that other universities will share identical or even similar features but rather that these are features one might look for in other universities and also will be effective on researchers in field of art education.

On the other hand, this study also examines the art theory approaches in art education at one university in Iran. This new design theory is intended to help students acquire the skills and develop the imagination needed for high-quality art performance. Also this theory is aimed at helping students learn how to see and talk about the qualities of the art they see. Being able to see from art criticism perspective requires an ability to focus on the formal and expressive qualities of form rather than solely on its utilitarian functions.

It is expected that this study will shed some light to the research questions addressed above where students' ability to link art critical knowledge to their studio practice will be determined through studio practice, critical analysis and survey. Moreover the teaching and learning procedure in the art and design field must give a detailed stress to art criticism with and appropriate instruction method. The result of this research may be used by art educator and learners in institution of higher learning.

1.7 Scope of Study

The researcher was gathering information with the quantitative method. The researcher's choice of this university was as a sample of convenience, which fits the researcher's need that it shows one example of Iran higher education instruction in art. This study was carried out at the Tehran University in Tehran capital of Iran. The purpose of quantitative research was to examine one thing in depth, by analyzing, asking specific,

narrow questions, collecting numeric data from participants, and then analyzing these numbers using statistics and conducting inquiry in an unbiased, objective manner. This focus on the Tehran University painting program fits the researcher's desire to understand Tehran University art program, as a single representative a case of Iranian art program in a large comprehensive university (Figure 1.8).

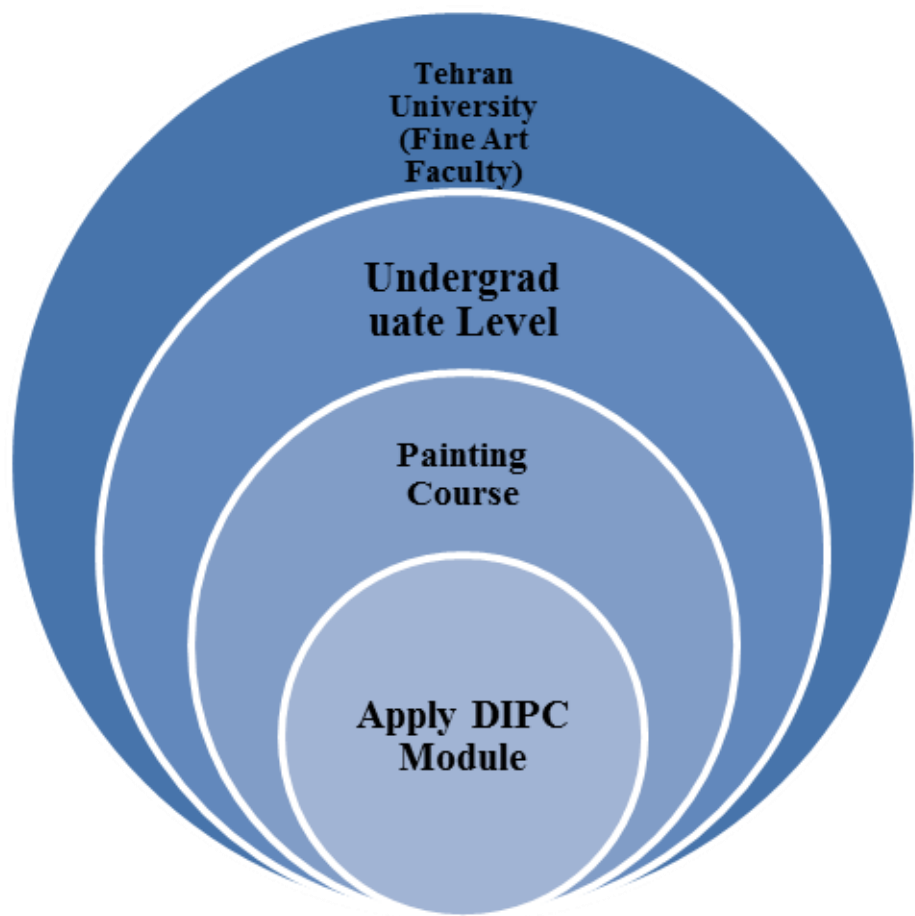


Figure 1.8: Scope of study

The purpose of survey research was to investigate lecturer's feedback over the art curriculum in Tehran, the capital of Iran, and introduce art criticism as a new way of teaching studio art, and its implications in inclusion in art instruction in studio-based fields of study for an undergraduate degree.

1.8 Limitation

All the research has some limitations; limitations of this study were as below (Figure 1.9):

- i. One of the limitations of this study was sources drawn on; because in Iran there aren't many resources about art criticism. Most of the information was related to Western countries.
- ii. The finding of this study would be limited only to education practices for painting course.
- iii. Another limitation of this study was a time restriction due to the public holidays occurring at the time of the New Year in Iran.

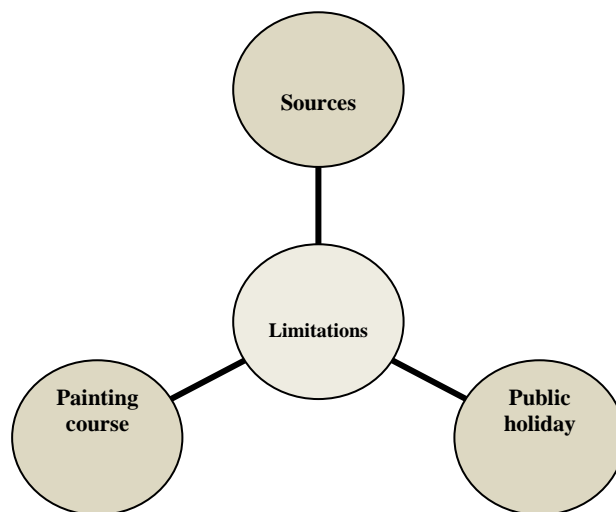


Figure 1.9: Limitations of study

1.9 Definitions of terms

i. Art Education: Art education is the sector of knowledge that is founded upon the visual, palpable art, drawing, painting, sculpture, and design.

ii. Teaching: Teachers must be able to recognize a subject sufficiently enough to deliver its essence to students.

iii. Strategy Designed: Framing the problem, determining important differentiators of the product to be designed (Kusiak, 2010).

iv. Higher Education: mentions the area of education that is prepared at academies, universities, colleges, institutes of technology, and specified other collegiate-level.

iv. Art Critique: Art critiques, Barrett (1989), used by studio professors to generally achieve one primary goal, the improvement of the art making of their students. In art education literature, however, criticism is commonly considered to be more than a means; “it is considered a subject matter in itself and as subject matter, criticism is presented as a body of knowledge which has logic, various recommended procedures, and a variety of goals.

Barrett (1989) stated that,

“The studio critique, according to Barrett, is “inextricably related to the assessment of art made by learner artists (p. 25). Barrett said that critique employs “any one of the four procedures of description, interpretation, evaluation, and theory (p. 24).” He further explains that this four-step procedure provides “a very usable framework for teaching the reading of criticism and the doing of criticism (p. 32).”

vi. Art Criticism: Barrett (1989) described art criticism as searching for the meaning and value of art through talking and writing about it. Feldman (1973) defined art criticism in art education as informed talk about art. Barrett (1989) relates that it is as knowledge prepared

for the sharing of findings around art and the human situation. Notifying and establishing talk about art shows the value of observing art longer, more sensibly, and more logically. Aims of this activity are the capability to read the visual situation and the learning of skills needed to select amid challenging values.

vii. Critical Thinking: Facione and Facione (2008) stated that critical rational is a focused, self-regulatory evaluating that consequences in clarification, analysis, evaluation.

viii. Description: Description is the first step in the process of critiquing art (Feldman, 1973). It is during the description process that the critic makes observations about what they see. These observations must be objective with no inferences or statement of individual belief, listing just what is seen without apply value words such as-‘beautiful’ or ‘ugly’ (Jones, 2008).

ix. Analysis: Analysis is the second step in art critiquing process (Feldman, 1973). At this point the critic expresses their thoughts about the message of the artwork. Analysis relies heavily on the critic’s knowledge of the Elements of Art and Principles of Design to articulate in knowledgeable style the information they see in a work of art. To describe how the work is organized as a complete composition the critic should ask the different questions (Jones, 2008).

x. Interpretation: Interpretation is the third step of the critiquing process (Feldman, 1987). During this part of the critique the critic expresses their opinion about what they think the artist is trying to say by describing what it means to them, how it makes them feel or what expressive qualities the piece has (Payne, 2008).

xi. Judgment or Theory: Judgment or theory is the final step in the art critique process (Feldman, 1973). During the judgment the critics state their own opinion about the work of art. They address whether the piece is considered to be a success or a failure (Payne, 2008).

xii. Module: A module in education refers to a unit of education, in which a single topic or small section of a broad topic is studied over a given period of time. It covers a single topic or subject. It can also be defined as a short course of study, which when combined with other such completed courses can count towards a particular qualification.

xiii. Bloom's Taxonomy is a sorting of the diverse objectives and skills that instructors set for learners (learning objectives). The taxonomy was suggested in 1956 by Benjamin Bloom, an educational psychologist at the University of Chicago. Bloom's Taxonomy divides educational objectives into three "domains:" Affective, Psychomotor, and Cognitive (Webb, 2007).

1.10 Summary

In this chapter, the researcher explained about problems that are faced in higher education in Iran. Additionally, the researcher described the design strategy and research. Following that, the researcher clarified issues concerning the history of higher education and universities in Iran. Although, brief insight is given on the research background, statement of problems, research objectives and research questions and finally explained the definitions of terms.

CHAPTER II

LITERATURE REVIEW

2.1 Introduction

In this chapter, the researcher explains about the history of art education in the world and various art criticism approaches. Moreover, the researcher explains Iranian higher education, criticism worldwide, the history of painting in Iran, and art education curriculum theories. Additionally, definitions of criticism and curriculum approaches concerning how art should be taught and types of art criticism are also described in this chapter.

Art criticism is driven by various individual perceptions, world views, mores, and values. Conceivably there are as many effective methods of art criticism as there are reasons for critiquing. Much of the confusion and debate about the merits of various methods of art criticism may be seen as a lack of clarity about the underlying reasons for critiquing which are held as values within the structures of those systems.

To find keywords for this study, the researcher gathered papers from Web of Science and then averaged the topics and their abstracts: deriving information from 1519 papers and then refined the results (from newest to oldest) to 548 papers (Figure 2.1).

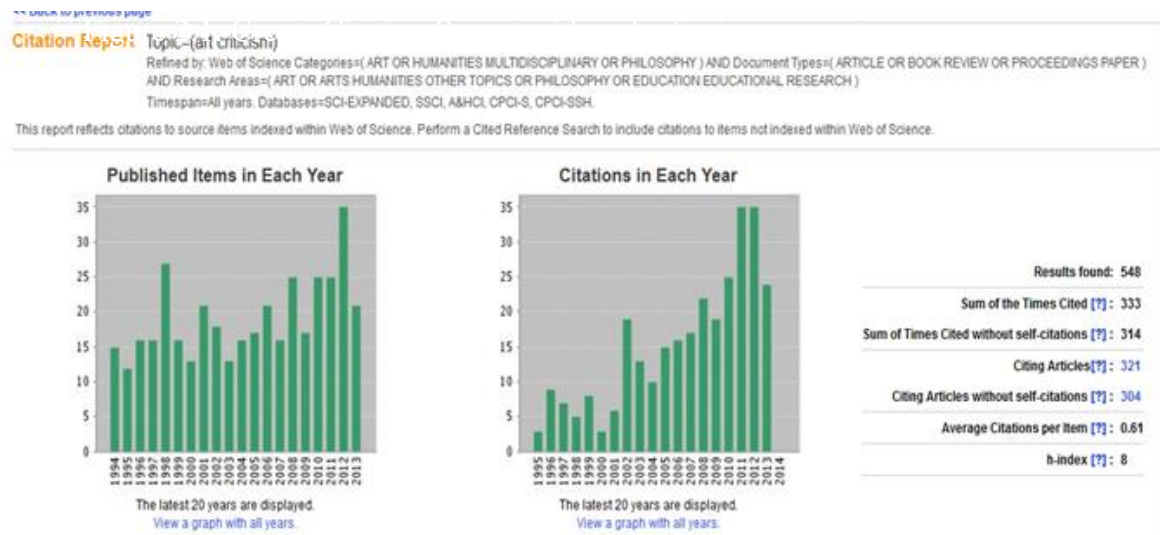


Figure 2.1: Create Citation Report with web of science report (2013)

After finding relevant papers in Web of Science and analyzing their titles, keywords and abstracts, the researcher accessed these keywords (Figure 2.2) to design systematic literature. As showed in Figure 2.2 the important relevant words are as follow: “art”, “criticism”, “aesthetic”, “ethical”, *etc.*

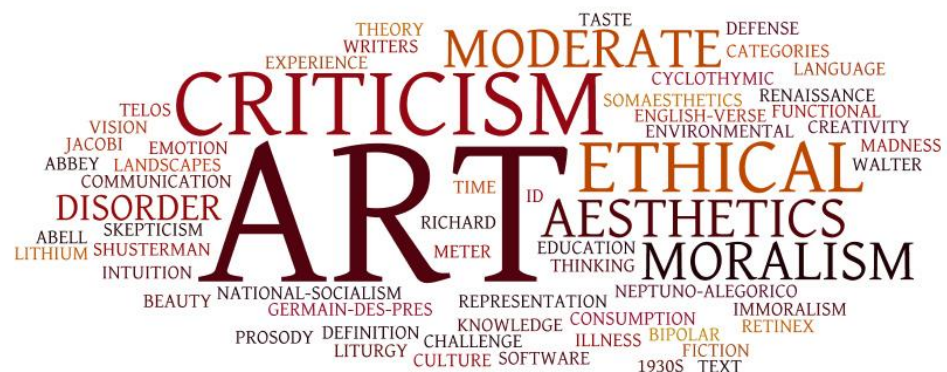


Figure 2.2: Research keywords

The researcher gathered art criticism articles available for current study from the Web of Science Website (2013) and Google Scholar in the categories of art and the humanities; the important journals that published art criticism paper are as follow: *Art Criticism*, *Journal of Aesthetic Education*, *Artforum*, *British Journal of Aesthetics*, *Journal of Aesthetic and Art Criticism*, *Studies in Art Education*, *Art Education and Visual Arts Research* and so on.

Recently, the number of published papers about art criticism is increasing according to the Web of Science website (2013) as shown in Figure 2.3.

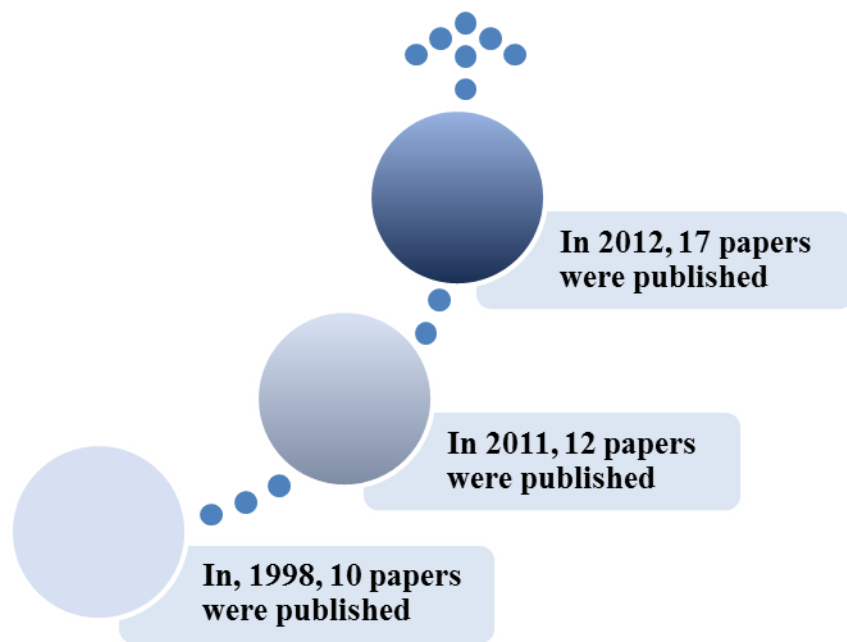


Figure 2.3: Increasing number of published papers about art criticism from 1998-2012, based on Web of Science Website (2013).

Countries like: the USA (92), England (35), Canada (9), Germany (7) and Australia (5) were the countries which published the most articles about art criticism in the world based on Web of Science Website report. So, there is a gap that needs to be breached

in order to investigate art criticism in Iran. However, teaching criticism at the university level in Iran should improve based on the Hedayat et al. (2013) studies. Iran needs more sources and more research in this area as reference for lecturers that can give them an idea about how they should teach, what kind of sources they need, and how art criticism can develop students' knowledge about art and art making. In Figure 2.4, the researcher designed a literature map of this study; moreover, showed the relationship between research problems and how literature content can address them.

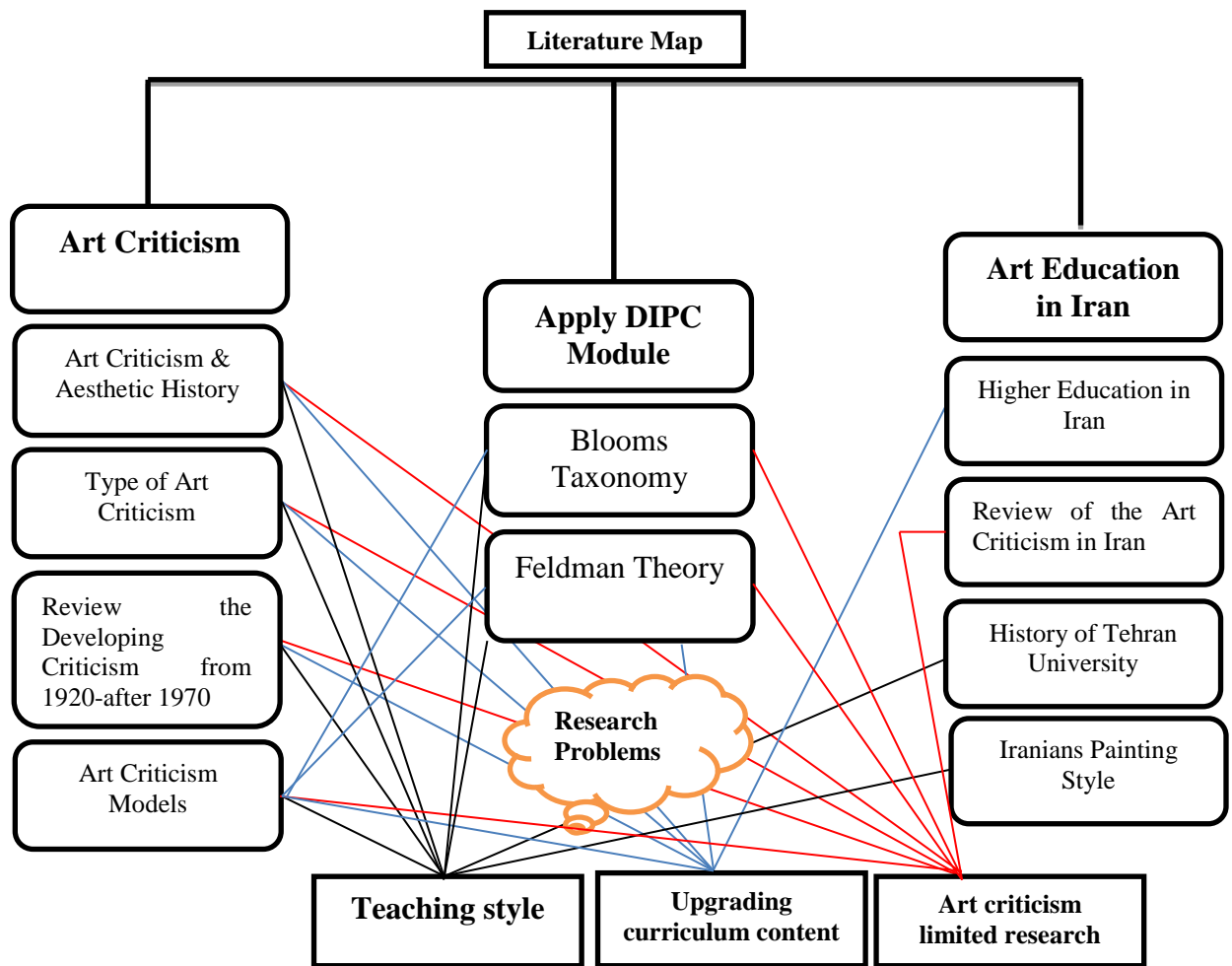


Figure 2.4: Literature Map

2.2 Introduction to the history of aesthetics and criticism

Reviewing the theories will impress the improvement of aesthetic and art criticism upon the reader and help to figure out the present state of art education and prepare for the future.

2.2.1 Art criticism and aesthetic history

The Cartesian opposition of matter and mind and the early conflict between soul and body established the foundations of modernist aesthetics as fragments of the enlightenment philosophical scheme. Reason was separated into three scopes: practical reason, theoretical knowledge, and aesthetic judgment in *Three Critiques* by Kant in 1788. While the third critique directly deals with aesthetic judgment, this separation assisted in creating the notion that aesthetic judgments were external to cognition. Modernism, in opinion of postmodern philosophers, restricts the margins of discussion by demanding objectivity, rationality, and authority, endorsing universality, and presuming growth. According to Kerry Freedman, Kant's opinion perceived an impartial aesthetic experience uplifting individuals to an advanced plane (Freedman, 2003).

From the Aesthetic Movement to the Arts and Crafts Movement by Mary Ann Stankiewicz (1994) has been argued that, besides the work of Walter Smith endorsing industrial sketch, the Arts and Crafts Movement and the Aesthetic Movement formed 19th century styles and conveyed certain standards. The Pre-Raphaelite Brotherhood and Ruskin were inspired by the Aesthetic Movement (ca. 1870-1895), first in the UK and later in the US. Associates of this movement had cultivated educated taste and sensibilities. The members had a common idea of unity among the arts. Ownership of the right objects designated spiritual and moral supremacy. In North America, supporters of South Kensington and Ruskin's style in England assisted by principles of good design (by Walter Smith) contributed to the Aesthetic Movement.

Furthermore, in the 1980s the J. Paul Getty foundation raised discipline-based art education which resulted in another robust effect on thinking in aesthetics, in art and criticism. Discipline-based education of art stimulated the teaching of principles and

elements of design and art as aesthetic assets, dealing with the big questions of aesthetics and art, and deliberating the work of art critics and aestheticians as a specialized field. Since the 1990s, higher stresses on these subjects are seen in research publications and writing about teaching and learning in criticism, aesthetics and art appreciation (Erickson, 2005; Eisner, 2002). Some publications explicitly consider teaching in criticism and aesthetics, and debates on the time and the way children should be exposed to criticism and aesthetic concepts (Erickson, 2005; Chanda & Daniel, 2000).

Barkan indicated that before Plato's era, the task of art, the role of artists and the historical initial phases of art objects as related to criticism have been brought up. As historians choose specific artists and artworks about whom to argue, all history of art is in some way critical. Art criticism was obtainable in the literature of art education as a method of investigation to aid learners' acknowledgement and understanding of art (Barkan, 1962).

Feldman (1967; 1970) improved one of the first art criticism models for discovering works of art that was divided into linear phases of: revealing, investigating, recognizing, and finally evaluating a work of art. Afterwards, some replacements were provided. Arthur Efland (1990) argued this further via Geahigan (1998), in which it was shown that instructors were incorrect to use philosophical literature on art criticism as direction to make art criticism models.

Geahigan (1998) stated that no process can precisely signify the things that critics essentially do. He debated the procedure of critical analysis for understanding artworks. A critic should first understand an artwork before he/she can evaluate it; yet, the artworks can be comprehended and assessed in many ways due to the complexity of artworks.

Defining pictures and trying to express a critic's feedback of thinking, feeling, and understanding as words. The critics subjectively express the influence of the artwork on the viewer. Some of them describe their job as one to define, interpret, and assess art. Although art criticism is tangled with art history, it also arose in discipline-based art education as a distinct discipline and is significantly secured to aesthetics, as any criticism echoes the morals of the critic.

Barrett (2000) states that, like artists, critics make sense, yet engage their audience through the pages of journals in lieu of canvas. They have moral and aesthetic values that are persuaded and brought forth through their writing. Their usual goal is to increase students' appreciation and understanding of the art, the historical and political setting in which it is designed, and its' probable effect on the world.

2.2.2 The American art education and art criticism

Concern in art criticism grew with common curriculum developments in the 1950s and 1960s; appreciation and attention to art were also the aims of art education that were ignored throughout the previous Progressivism period (Munro, 1956). During the decades that followed, theorists sought to arrive at an understanding of the nature of criticism in different ways. One way was to ask professional critics to reflect upon their own practice. They also examined critical writings directly or generalized from their own familiarity with critical practice.

Though it is occasionally hard to exactly recognize the sources individual theorists used in formularize their pattern of art criticism, it is probable that most relied upon such works as Monroe Beardsley's *Aesthetics* (1958), Harold Osborne's *Aesthetics and Criticism*

(1955), Jerome Stolnitz's *Aesthetics and the Philosophy of Art Criticism* (1960), and Morris Weitz's *Hamlet and the Philosophy of Literary Criticism* (1964): all influential studies in the philosophy of criticism during the immediate postwar period.

2.2.3 Art education curriculum theories

According to Eisner and Day (2004), changes in art syllabi and curriculums in the U.S.A were affected through four stages: general curriculum; psychological partnerships; growth; principles; and apprenticeship. Seven examples of some moves in art education curriculums were drawn by Efland, Freedman, and Stuhr: academic, fundamentals of design, creative self-expression, art in routine living, art as regularity, and postmodern.

During the 1980s and 1990s, advocacy and curriculum-reform efforts by the Getty Center for education in the art (later the Getty Institute for Education in the Art) focused a great deal of attention on an approach to art education called Discipline-Based Art Education (DBAE).

The DBAE approach may be seen as attaining growth from a previous apprenticeship according to Eisner and Day, or at least via a role-model approach. Eisner and Day state that a previous form of DBAE, occasionally called discipline-centered art education, developed from Bruner's model of the curriculum that characterizes to young people the guidance regularity ideas from the mature world in evolution suitable methods (Eisner & Day, 2004).

Moreover, the contemporary term "Discipline-based art education" (DBAE) was coined by Greer (1980) to describe the agreement expressed by Barkan (1962) that previously had been gradual in art education.

Clark, Day and Greer (1987), characterize a contemporary orientation to art education which presents a broad view of art and emphasizes art in the general education of all students. A strong element in the rationale for DBAE is the recognition that art is a cultural phenomenon and should be taught in the context of whatever culture produced the artwork being studied.

Dobbs indicated that Discipline-Based Art Education was the one of the major twentieth century models in art education. The Expressionist, Reconstructionist and Scientific movements were main movements in the 19th and 20th centuries which spurred evolution and development in art education (Dobbs, 1992). In 1982, the activities of several advocates of comparable approaches to art education put in motion and harmonized the formation of the Getty Center for Education in Arts (Christiansen, 2007) to arrange the ensuing approach recognized as Discipline Based Art Education.

The DBAE literature discloses the need for an improved understanding of the interactions of society, art education and art (Smith, 2004). For more than twenty years, Discipline-Based Art Education was the main model for the art classroom. Other methods of art education highlighted some of the DBAE components preceding its promotion and espousal by the J. Paul Getty Trust.

Discipline-Based Art Education consists of four domains: Art production, Art History, Art Criticism and Aesthetics concerning works of art.

According to Dobbs (1998):

“It would be perfectly acceptable to consider art production as “Creative Expression”, art history as “Cultural Heritage”, art criticism as “Perception and Response” and aesthetic as “Talk About Art” (p. 47).

Although Dobbs (1992) pointed out,

“Discipline Based Art Education, set its point of view on resolving the issue of balancing learning accomplished by direct experience, studio art experiences, with learning accomplished within intellect, such as Art History, Art Criticism, Art Producing and Aesthetic. This approach would be modeled from the disciplinary approach of the sciences, thus learning merit to the notion that the art be recognized in scholarly area” (p.22).

Though DBAE students are not apprenticing artists, art historians, art critics, and aestheticians, a DBAE curriculum draws its curriculum content from professional practice in the four disciplines of art making, art history, art criticism, and aesthetics. Most of the labs, established at or affiliated with research universities, took on specialized interests.

Two of these with interests in art were, the Central Midwestern Regional Laboratory (CEMREL); and CAREL, the Central Atlantic Regional Educational Laboratory (Greer, 1997). CEMREL eventually developed a series of curriculum packages and materials (kits) in various art forms, including visual art, music, theater, and dance. These were multidimensional in character, offering information and ideas, learning activities, instructional resources, and procedures for assessment.

Eisner and Day (2004) stated that,

“CAREL’s principal product was the creation of a catalog or dictionary of statements about the various art forms, expressed in terms of the information students ought to learn about art. These were intended to establish a knowledge base for students in experiencing each of the respective art forms” (p.705).

2.3. Define art criticism

Feldman stated that art criticism is “informed somehow, and prepared, to talk about art. Furthermore, Feldman likened aim of art criticism with meaning, and with a peripheral aim being pleasure or delight (Feldman, 1973). But as De Furio stated it: on the surface, a response may arise as 'talk about' art; however as talk develops, branches, moves beyond the usual, fuses and runs deeper, an inner discussion of aesthetic answering becomes manifest (Rogers, 1990)

Stephen Coburn Pepper (1945) stated that:

“The empirical judgments of criticism will not claim to be certain, "but only probable to a degree justified by the evidence" (p. 18). On the other hand, beyond the verbal dimension, Anderson (1988) feels the primary concern of art criticism is "understanding artworks for the enjoyment, aesthetic sensations, and meanings they contain" (p. 6).

Louis Lankford (1984) agreed with defining art criticism as a process for disclosing the expressive importance of works of art. Eisner (1972) believed that, in the critical domain teachers prepare educationally significant models once they show to the class what criticism is, that is, when they function as critics. In practice, this means that teachers would use painting course, both student and professional work, as objects of critical attention: teachers would talk about these works, they would compare and contrast, they would analyze and appraise, and they would solicit reactions from students.

Likewise Frederick Spratt (1987) claimed that:

“The study of art criticism train learners to create visual difference about current artworks and to request into the meaning of both these works and their own" (p. 203).

Smith views art criticism as having two separate identities: (a) exploring aesthetic criticism and (b) argumentative aesthetic criticism. Taunton (1983) concurs with Smith on the point that the procedures of how and what to look for in the criticism of art are discovered versus the meaning in art being a pre-existing factor external to one's experience.

Art criticism can help as an integrating force in the structural relations between elements of the art curriculum (Barkan, 1966). The Getty Institute for Education in Art purports the same thing. According to the report, *Beyond Creating: The Place For Art in American Schools*, Getty Center for Education in the Arts (1985), a comprehensive art curriculum must include the four domains of art: (a) art criticism, (b) art history, (c) art production, and (d) aesthetics. Beside the controversy of various definitions of art criticism, there also exist differing opinions concerning the topic of formatting art criticism.

Theoretical Basics of Art Critical Arrangements, as described by Hamblen, is a foundation of art criticism that would vitally impact the outcomes on language development, theoretical growth, perceptual theory, and learning theory. It is a philological presentation includes some way of explanation, analysis and evaluation. There is no widely-admitted, evolving, linguistic syllabus alike to the levels of children's graphic explanation. Often, the specific goal of art criticism teaching is to progress answers linked to the basic aspect of the art object. However, there is no clearly clarified linguistic increasing design that would elect changes to that aim (Hamblen, 1986).

There have been many different theoretical approaches to art criticism emanating from psychological, educational, and philosophical bases, all of which could and do have ramifications for the selection of an art critical format. Karen Hamblen states that nobody theory would sufficiently help as a fulltime basis for art criticism, nonetheless somewhat

the nature of an art purpose and the conditions and goals of art criticism training will command that theory will be designated to aid as leader outlines. Training and cultural involvements are issues in artistic evolution (Hamblen, 1984).

Howard Risatti (1987) believes that involving art criticism may assist learners to improve critical thinking skills and problem-solving skills. It makes them to read about, think about, and discuss values of society; then has them analyze such values against the backdrop of the social order, as well as question their role in society because contemporary art and historical art both reflects and a constructs those values.

Art criticism is writing or talking about art. It is differentiated from aesthetic analysis in that, while it is informed by and helps to aesthetic theory; it is focused toward appreciating and understanding distinct art events or works. The significance and meaning a critic provides for an art event or work will differ contingent on the value bases and aesthetic theories alleged by that critic. Regardless of theory, it is suggested that there are indeed only three main questions to be inquired in art criticism: What is this? What is its meaning? And what is its implication? It is also suggested that efforts to respond to these questions have led to the major traditional procedures of criticism: evaluation, interpretation, and description. Additionally, it is postulated that if one process is absent, the outcome is not completely advanced academic art criticism.

2.4 Why do art criticism?

We do art criticism to understand and appreciate works of art. To understand, in this case, means to find meaning in a work. If we are trying to find meaning, it implies that we assume that art has meaning intentionally embedded in it. We search for order or

"sense" and human significance among the visual symbols presented in artworks. That we search implies that what is presented is not always self-obvious but that it is worth the trouble to try to understand. To appreciate the means is to attach value to it or to make an evaluation (Anderson, 1993).

There are numerous reasons for recognize and appreciating artworks as there are for making them. Particular critics mainly pay attention on defining and establishing given works and artists within the context and chronology of the professional art world. Some critics use artworks as a basis for psychoanalysis of the artist, of themselves, or of human beings in general. Anderson (1993) stated that, Boas (1927/1955) and Levi-Strauss (1990), search art productions through the anthropological goal of recreating principles, myths, and relationship compound of whole cultures.

2.5 Why should art educators teach art criticism?

Numerous art educators respect critique as vital to their instruction because it helps learners in the recognizing and assessment of not merely visual artworks, but visual culture and their individual answers to them (Barrett, 1997). In addition, regardless of the expertise of the students, critique can be a valuable tool because students can not only learn but also apply the vocabulary of art. According to the Feldman idea (1967),

“That is, art teachers describe, analyze, interpret, and evaluate works of art during the process of instruction (p. 24).”

Eisner (1972) also pointed out values art criticism as an important part of art instruction. He contends that a statement made by a student about visual art is one major way to gain information about their critical abilities.

Anderson and Milbrandt (2005) believed that artistic expression and the style that transmits it, is communication, intentional or unintentional, from the artist to other people about some aspect of his or her being, seeing, and valuing. Art critics see art as personal and cultural artifacts that shed light on the human condition. As we attempt to understand ourselves, and others through art, we need to consider context-the conditions in which a work or artifact is made, used and valued.

Artworks also reflect a collective soul, sensibility, and culture, because an artist is part of his or her place and time. When viewed together, the works of Diego Rivera and Frida Kahlo have many differences, but “despite those differences also share many qualities; in fact they are very similar to each other in the larger scheme of world art.

Anderson and Milbrandt (2005) said that:

“Artist’s culture, place, and time are a huge factor in their work. Through their work artists express about their culture (p. 100).” ...and culture in turn speaks through the artist. “Artwork is never only its surface qualities; its qualities and its style always refer intellectually and emotionally to something beyond themselves. Artists always tell us something about what they think and how they feel, and their thoughts and feelings arise in part from their particular place and time (p.100).”

Anderson and Milbrandt (2005) found out their artworks and other recitative visual works not merely become “cultural statements stating shared hypothesis, premises, forms, and ways of doing things,” they nevertheless work to “clarify the artist’s individual standards and sensibilities and so are furthermore individual artifacts.

A student entering a studio art class with perpetuity of experience and ability in oral and written statement is often as uncomfortable as a traveler in a foreign country (Haust, 1998).

Based on Haust (1998) idea the artistic process itself involves more than just the creation of art. For example Paul Klee state, art won’t reproduction the observable: it makes things observable. It similarly means seeing, responding, reading, evaluating, writing and, in different ways, providing the knowledge to see all over again. In addition, writing reflective responses to works of art can lead to the growth and progress of the student’s work, as well as their thinking about and understanding of art in general.

Thinking according to McGinley (1989) is an underlying element of all literacy learning and when combined with writing and reading guidance, students are involved in a greater society of experiences that conductance to both better argument and higher-level thinking.

According to Anderson and Milbrandt (2005):

“Beyond that, the goal is for students to engage in art criticism in order to find meaning for their own lives and to understand the authentic meaning of others (p. 101).”

Tierney and Shanahan (1991) stated that in view of this fact, thinking is a critical sector of meaning structure and classrooms that strongly raise meaning construction by writing and reading will create better thinkers.

Writing in art as Anderson and Milbrandt (2005) stated that provides students with an opportunity to critically analyze and evaluate artwork. Not dry factual analysis but personal analysis and in doing so will not only find out something about the art, but about themselves both as individuals and in their social context.

Anderson and Milbrandt (2005) indicated that the primary goal of educational art criticism is to guide students in their understanding and evaluation of both individual works of art and visual culture, as well as to help them in forming their own responses to them.

2.5 Blooms and DIPC Module

If we notice the traditional aims of art criticism as a knowledgeable discipline, we may realize why they directly attained at three groupings of reports. Descriptions and analyses are knowledge transmission performances. Critics frequently do pursue to convey information when they criticize artworks, both facts of the artwork itself, and knowledge of other things as well. Interpretations give understanding. One of the intelligent aims of art criticism as a discipline is thoughtful exploration. Art critics convey their comprehension of a work of art when they interpret or explain it. Evaluations and judgments are achieved in order to convey the significance or worth of something. Another old aim of criticism based on Weitz' idea is the resolution of a work of art's value. But if these reports play a large part in critical dialogue, they do not use it, for speech act theorists have come to identify other thoroughly linked assertive illocutionary performances as well (Weitz, 1990) (Table 2.1).

Table 2.1: Critical dialogue worlds

Knowledge Conveying Acts	Understanding Conveying Acts	Value Conveying Acts
Descriptions	Interpretations	Evaluations
Analysis	Explanations	Judgments
Statements	Explications	Recommendations
Reports	Elucidations	Gradings
Characterization	Definitions	Rankings
Comparison	Classifications	Assessments
Assertions	Hypotheses	Appraisals

If these tables recommend some of the difficulties associated with critical dialogue, one necessity that we can also identify is that these assertions make up just one part of ordinary everyday talk. Critics go beyond transmitting knowledge, recognizing, and determining value as they do many other kinds of illocutionary performances as well.

Critical dialogue based on Toulmin and Baier, then, is more complex than educational theorists have previously understood. The word "description" was usually used by aestheticians as a practical word to draw a difference amid discourses which conveyed propositions; which have to do with truths and the asserting of truths; which explain beliefs; which are correctly implied in the indicative mood; and which can be verbal of as true or false. These kinds of words were compared with more contentious and less well understood usages of language, such as sensitive, normative, narrow, and explanatory utterances (Toulmin & Baier, 1952).

Weitz (1964) said that:

“This technical use of "description," however, is quite different from the meaning of "description" in ordinary language. On this technical notion any factual statement (say, a statement about the artist or the context in which a work of art was produced) could be counted as a form of description. "Description" in ordinary language, by way of contrast, is a more limited concept and denotes a specific kind of illocutionary act. Definitions of "analysis and interpretation" are also in many cases stipulations rather than attempts to report ordinary usage. In constructing their models of criticism, educational theorists borrowed these stipulations and presented them as explications of the ordinary meaning of critical statements” (p. 233).

While, Bissell and Lemons (2006) pointed to critical thinking as the higher half of Bloom’s taxonomy: analysis, synthesis, evaluation. Heath and Wolf showed that while making an art project, learners negotiate a sea of particulars, a skill that necessarily be nurtured and skillful to attain a level of effectiveness. In addition to exhorting learners to notification and operate detail, an arts experience improves problem-solving skills and thinking stamina (Heath & Wolf, 2005).

However, these ideas are connected it is now normally familiar that: all are dissimilar illocutionary performances; one is not a synonym for another nor is it probable that one may be preserved as a common classification that would include another. Nevertheless when seeing the viewpoint of the artist, in the art making process does the artist ask, “Why?” If the concession can be made that painting rests in the Create Domain of Bloom’s Revised Taxonomy, as the artist creates the paint on the canvas, “If-Then” posture may be a more correct explanation as to what is taking place in the artist’s mind (Webb, 2007).

Classroom educators believe the method of art criticism should be taught in order to place learners in front of an artwork and have them define, analyze, explain, and assess what they see. In impressive processes for criticizing artworks, initial educators may create boundaries and shape learner replies. Experiences with artwork are difficult and not easily organized into distinct components.

Weitz (1964) stated that,

“For example, uses "report," "tell," remind", "enumerate", "analyze" and "compare" as synonyms for the term "description" (p. 229).

Processes invariably disregard some feature of that experience, whether it is the individual reactions of the learner, a concern with the purpose of the artist, an interest in the content in which artworks was produced, or some other feature of a learner's experience.

If the art theory (Art Criticism) include the studio based class students will understand the nature of art criticism. Although students will learn the definition of art criticism, why do we do art criticism, theory of Edmund's Burke Feldman, and types of art criticism, they also learn that works of art have meanings which can be interpreted: interpretations of works of art rely on intrinsic and extrinsic elements. They also learn that good reasoning is necessary in supporting what they say about works of art and proper terminology is necessary for communicating about art. However, students without learning art theory won't have the opportunity to learn about these subjects.

Art criticism has obtained attention from investigators in art education throughout the past 15 years as a main factor in educational reform (Feldman, 1970, Ecker, 1973,

Smith, 1973). For the art critic this is an important point of debate as many art historians argue that art with a conceptual twist cannot be judged for quality.

If learners are to be managed to lean toward a genuine appreciation of art, educators are essential in respect to the entirety of their experience. In imposing a process, educators also disregard what is immediately related to learners in their encounters with artwork. According to the Geahigan (1999), educators who have held conversation about artworks with learners, for instance, often discover that their immediate preoccupations are, not with what is in the artwork itself, but with how other learners have responded to the artwork. Most present models of criticism involve learners firstly emphasize some feature of the art object itself.

Weitz (1964) stated that:

“For instance, analysis was occasionally specific as a form of description, interpretation as a form of explanation, and evaluation as a form of judgment. Sometimes several different illocutionary act, were used as synonyms for a specific kind of statement” (p. 200).

The purpose of this study was to establish a rationale and theoretical base for an art criticism module that implements a strategy design within the framework of Bloom's taxonomy. It is proposed that Bloom's taxonomy provides a framework for sequenced analytical and problem-solving learning that is consistent with current but more generalized art criticism formats. The specific use of questions to implement this framework is based on research that indicates that questions, when properly formulated with specific attention to levels of thinking, can actively involve the student in the learning process and promote independent critical inquiry. Bloom's theory has been used by several educational disciplines and for studio-based class research in art (Webb, 2007).

Though Bloom's name has been inseparably devoted to the taxonomy, its design was a group endeavor started at the 1984 American Psychological Association convention (Bloom, Engelhart, Furst, Hill, & Krathwohl, 1956). Based on the Bloom's taxonomy, learning happens in a categorized fashion, initial with the simplest thinking procedure and arranged in a step-by-step way over succeeding, more complicated processes. Bloom's taxonomy was expressed through rules that indicate learning profits from concrete awareness to abstract principles, from related to autonomous thinking, from taken-for-granted truths to enlarged awareness, and from the denotative to the connotative.

McDaniel (1979) gave a brief description of each of the six major learning behaviors that constitute the taxonomy:

1. Knowledge. This is the lowest level of learning and relies primarily on the intellectual processes of recall and memory.
2. Comprehension. At this low level of understanding a student is able to paraphrase in the critical process; models are found for methods to talk about art aesthetically. Or explain something he (she) has heard or read.
3. Application. This level requires that a student use information or principles in a specific situation.
4. Analysis. At this level the student demonstrates an ability to take apart information to discover the underlying structure and (sometimes) hidden meaning and assumptions. Such skills as classifying and comparing are required.

5. Synthesis. This high level of cognition requires an ability to reassemble component parts into a new structure not previously apparent. Here the student is creating new patterns and unique inferences, such as deriving a hypothesis from a set of data.

6. Evaluation. This highest level requires students to make critical judgments and, in fact, to develop criteria by which such judgments are made.

Bloom et al., (1956) stated that:

“The knowledge category consists of a literal, memory-based recall of information, i.e., who, what, when, and where. The other levels increasingly call for the processes of critical thinking, problem solving, and conjecture, i.e., how and why. According to Bloom, the hierarchy is both sequential and causal, with each higher stage predicated on mastery of previous stages” (p.30).

The six stages of the taxonomy according to Bloom et al. (1956), according to its formulators, are expressive of the procedures of thinking, learning, and understanding. Bloom determined his taxonomic model from a classification model, inasmuch as the incorporator corresponds to reality though the final just need display an internal, rational consistency (Bloom et al., 1956). Surely the taxonomy has gave teachers a steady, comparatively precise, and commonly known language in which to define learning behaviors that are readily convenient from context to content.

The taxonomy researchers separated learning into three distinct domains: the cognitive, the affective, and the psychomotor. Over a procedure of research and discussion similar to that of Bloom et al. (1956) in the publication of the Handbook I: Cognitive Domain, in 1964 Krathwohl, Bloom, and Masia published Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook II: Affective Domain. Krathwohl et al. dealt with the behavioral objectives that would test student attitudes,

interests, commitments, values, and emotions. By using the rubric formed with the purpose of need the learner to reply in the higher domains of Bloom's Taxonomy, the learner would be abet to think and perform in these areas. The student is then provided to assist in self-evaluation of his/her work related to the instructor's predictable framework in the final project solution.

Bloom has supplied higher education an essential tool in curriculum improvement and it seems that his theory had significant role over the 50 years without change, till now (Webb, 2007).

In an advanced art criticism model, an effort is prepared to mix these affective and cognitive taxonomic separations by including elaborative questions with those that tend to produce more rational language dependent believed procedures.

Furthermore, Farley and Clegg (1969) said the Bloom's taxonomy has had extensive acceptance amid instructors in the design and assessment of programs. In part, it is this spread and assent that suggests the taxonomy's arrangement for art criticism. The main shortage of art instruction happens at the basic level where teaching is in the hands of the classroom educator who has had minimum art training.

Art teachers usually view questioning strategies' purpose as one that encourages the emerging learner's positive self-concept and individual artistic improvement, with an emphasis on questions frequently being asked about the student's artwork. Gall records that numerous art classroom questions that should be categorized in Bloom's categories of analysis or evaluation are really oral commands, e.g. (Gall, 1970).

Art education literature is surely not free of a diversity of art criticism arrangements that give the art educator overall strategies upon which to base discourses,

and many of these formats are quite alike to the key thrust of Bloom's taxonomy. The educator, though, wants exact strategies if a new mode of teaching, such as art criticism, is to be applied. Utmost art criticism models are alike to Bloom's taxonomy which they beginning with realistic, literal info and continue via progressively problematic applications and parsing to a last assessment. Though, likenesses amid Bloom's taxonomy and these art criticism models could not be taken as an essential proof of validation, but as a suggestion of pedagogical adaptability. As such, an effort has been complete to mix Bloom's taxonomy with Krathwohl's. Feldman's art criticism arrangement is comprised for aim of comparison and reference.

This art criticism model allows for changes in numerous grade stages as well as variable pacing for slow and fast students in respect to the amount of questions used in each stage, the complication of the questions, and the level of movement over the stages.

The art criticism model defined in this study has a structure resulting from educational theory and a methodology advanced from the results of educational research. It is a theoretical model improved on the assumption that an art criticism with the framework to Bloom's taxonomy may develop art critical skills and might be helpful to practical question-answer discourses in the art class.

The researcher in this study, concentrated on art criticism, which enables chances for engagement with art making that have the potential to develop students viewpoints about art and figure out their culture and world. In this new conceptual framework the researcher applied the Feldman theory of criticism, which consists of four criteria, first: description, second: analysis, third: interpretation, and fourth: judgment.

To be more specific, the researcher took just one part of Feldman's theory, the analysis part. Feldman states that analysis is the second step in the art critiquing process (Feldman, 1973). At this point the critic expresses their thoughts about the message of the artwork. Analysis relies heavily on the critic's knowledge of the Elements of Art and Principles of Design to articulate in knowledgeable style the information they see in a work of art. The researcher selected the Elements of Art and Principles of Design, because students were in first semester and they needed to learn these steps.

Researcher chose analysis part because:

- i. Refer to Element of art and Principles of Design
- ii. In the analysis step, consider the most significant art principles that were used in the artwork.
- iii. Articulate the information in a knowledgeable style, that which students see in a work of art, and
- iv. Because students were in first semester, have limited art backgrounds and experience so researcher prefer to choose analysis part.

The researcher divided the analysis DIPC (Description, Identify, Predict and Criticize) part based on the Bloom's Taxonomy of Learning Domains. Being firstly prepared in and for an academic content, the improvement of Bloom's Taxonomy was initiated in 1948; in this time Benjamin Bloom was a committee chairperson of educational psychologists, created in American education that was designed to improve a structure of learning behavior types to help to the strategy and assessment of educational learning.

Unusually, Bloom dared to have said that in the beginning instruction must stress 'mastery' of themes and the development of higher kinds of thinking, instead of a useful method to only transmit truths. The model of Bloom's Taxonomy has three sections, or 'overlying domains'. He employed rather academic language; nevertheless the implications are easy to comprehend:

- i. Cognitive domain (knowledge, or 'thinking' as intellectual capability) (Figure 2.5).
- ii. Domain of psychomotor physical and manual skills that is 'doing' and skills.
- iii. Affective domain (emotions, feelings, and behavior, i.e., 'feeling' or attitude).

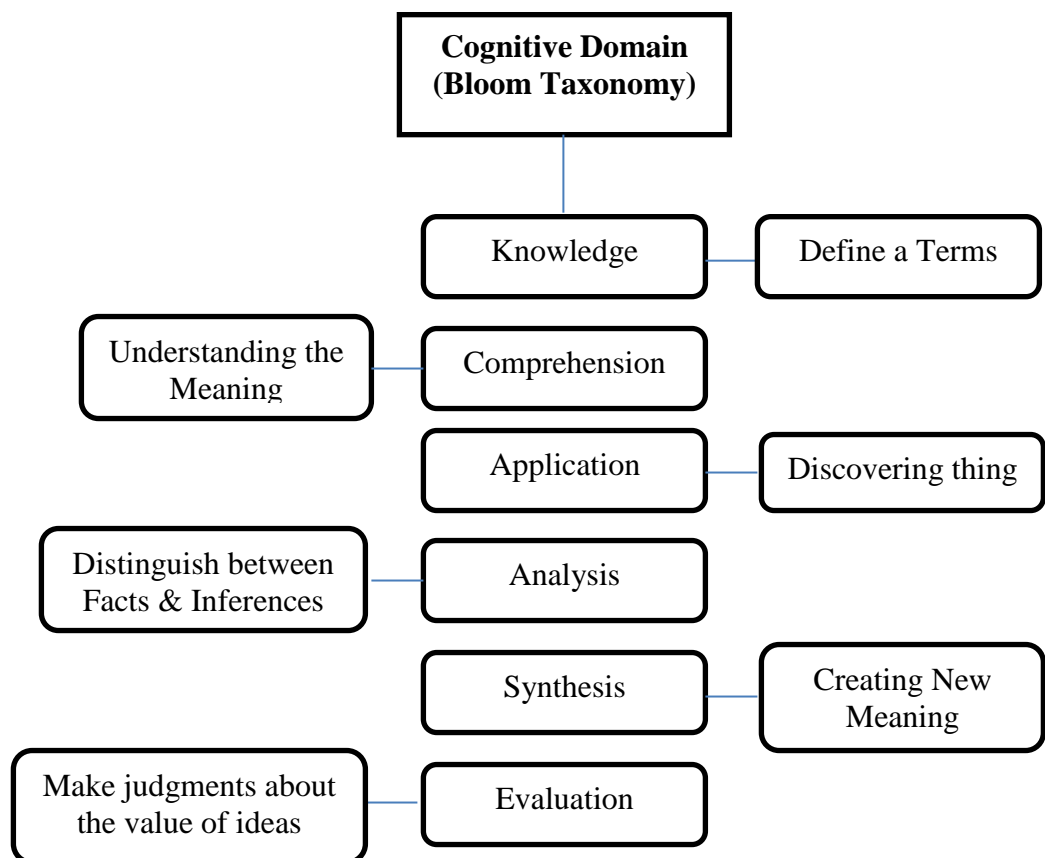


Figure 2.5: Cognitive Domain

In the critical process, models for methods to talk about art aesthetically were found. Based on the Cognitive domain, the researcher made her own conceptual

framework. DIPC consists of, “Describe” from the knowledge part, “Identify” from comprehension, “Predict” from application and “Criticize” from the analysis part. Anderson and Karthwhol in 2001 had subsequently changed the level five and six of the cognitive domain. They also expanded a complex two-dimensional extension of the Bloom Taxonomy.

2.5 Correlation between art critic and art making

To identify problems in art education in contemporary Iranian art university curricula as first research objectives, the researcher explained the history and problems of art education in Iran; to specify the degree of understanding and knowledge on art criticism in undergraduate students at University of Tehran, the researcher described UT’s (University of Tehran) curriculum goal; to establish and improve critical thinking through the model of art criticism theory, the researcher clarified different approaches in art criticism in the world. The last goal was to identify the significant relationship between scores of art critical ability and studio practice of students at University of Tehran, and so the researcher tried to define critical ability and studio practice overall.

Barrett (1988) believes that reading about art criticism for art education learners might be less impressive than their involvement in studio critiques. Studio critiques are probably effective in a learner's education because of the absolute accumulation of critiques that learners contribute in during studio courses in numerous media over many years. Perhaps, studio critiques are effective practices because of the learners' acute and vested notice in the critiques meanwhile, it is their own work that is the theme of critiques and critiques frequently influence instructors' grading of students' art.

The results of the study about art professor's ideas about critiques by Barrett showed that all of the instructors questioned were considerably diverse, instructors faithfully conducted critiques as the climax of every studio assignment, and some lead group critiques of work in development as well as complete plans, and several held critiques only at the conclusion of an academic term. All of the instructors questioned showed a positive opinion to the significance of the studio critique in their teaching, and several select it out as the significant characteristic of their teaching (Barrett, 1988).

While all emphasized the significance of the critique in their teaching, they also volunteered their perceptions about their own ability in critiques. Several stated that they chose critiques in which learners actively contributed as discussants and exactly measured the achievement of their critiques on the frequency of student participation in the critiques. Though, most indicated that they required a high rate of student talk, numerous others also disclosed that they tended to talk more than their students did (Barrett, 1988).

Since art criticism is started upon critical inquiry, as a component of learning in art criticism, learners peruse the theory and practice of critical thinking in the visual arts context part as well. Students read and discoursed, amid other sources, Kirby and Kuykendall's (1991) *Mind Matters: Teaching for Thinking*; Paul's (1990) *Critical Thinking: What Every Person Needs To Survive in A Rapidly Changing World*; and Lipman and Sharp's (1980) *Philosophy in The Classroom*. It is significant to understand that when we say "higher-order thinking" in art criticism, those cognitive features and policies that these authors promote are exactly the ones that allow learners to make sense of and judge the value of art for themselves. Without these mental qualities and cognitive policies there would be little to support higher-order knowledge in the visual arts.

Barrett (1991) stated that, qualified art critics make no effort at breakdown, frequently mixing descriptive data with interpretation and evaluation.

There are numbers of art criticism models that have been published (Cromer, 1988; Feldman, 1987; Lankford, 1984; Smith, 1973) and art educators who have investigated through one or more of these are in a place to move their students further than talking to writing about artworks. Additionally, learners' written criticism lets the educator prepare further detailed guidance, better management and evaluation of critical activities, and assessment of student growth in the art critical process (Johnson & Cooper, 1994). Relying on the Delphi reportage, interpretation, analysis, judgment, conclusion, clarification and self-regulation are parts that comprise critical thinking (Facione, 1990).

Art criticism models are various, such as, Stevenson model (1950), Bruner theory (1958), Sibley model (1962), Weitz model (1966), Moffit model (1969), Feldman model (1970), Broudy model (1970), Smith model (1973), Hurwitz model (1977), Hamblen model (1984), Lankford model (1984), Mittler model (1986), Crawford model (1987) and Anderson model (1988). While most regarded model used in teaching art criticism is Feldman model (Subramaniam, 2009).

Belluigi (2007) stated that:

“An effective curriculum should strive to ‘establish good links between assessment, learning and personal development by; inter alia, allowing students some element of choice, encouraging self-assessment and reflection” (p.18).

Talbot (1998) indicated that for this reason, art education is ideally intended to be experienced as ‘luxurious but not elitist’, with enough time and allowance for learners to

discover their goals and spread their bounds, with the ‘space’ for play, doubt, puberty and critical reflection. What this requires is a pedagogic method that ‘is enabling, responsive, exposed to potentials, and cooperative, and which principles procedure as much as product’ (Jackson, 2003).

An exit level outcome of the undergraduate degree according to Zoe Belluigi (2009), was that the students should ‘have gained experience in a variety of generic and transferable skills, particularly creative thinking ‘and ‘familiarity with lateral thinking and innovative problem solving’.

2.6 Type of art criticism

There are different type of art criticism, one of these category include (Figure 2.6):

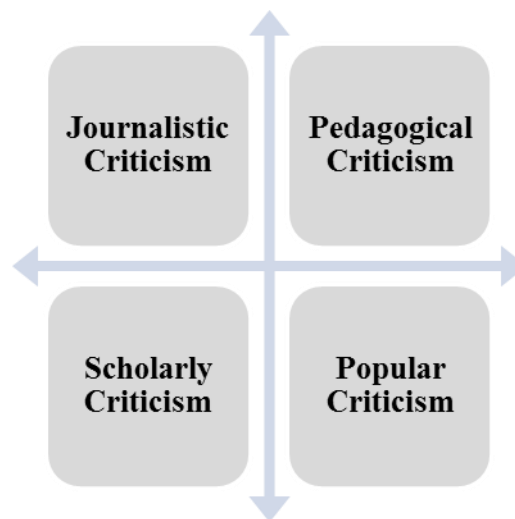


Figure 2.6: Type of art criticism

2.6.1 Journalistic criticism

Art criticism writing nowadays consists of art exhibition in galleries and museums intended for the general public. Academic criticism (which includes art history) is not the

same as the journalistic context however used it a lot these days (journalistic criticism deal with art mainly to the extent to which it is newsworthy).

Some journals like *Flash art*, *Art News*, *Modern Painters* and *etc* have integrated views and specific language based on Gee's (1993) opinion.

2.6.2 Pedagogical criticism

It is to advance the artistic and aesthetic maturity of students. In this criticism type, the teachers of art should be capable of functioning as critics of mature work.

2.6.3 Scholarly criticism

Gee (1993) indicated that scholarly criticism is academic criticism and is a fully developed product of scholarship and critical sensibility. It is written for a more specific art audience and inclusion in art journals. Lecturers, professors, art educators and scholars' write scholarly criticism with a special style, different information and mediums. Its' functions are to provide the best analysis, interpretation, and evaluation of art which ample time, space, and evidence can make possible.

2.6.4 Popular criticism

The judgments made by the large public have no claim to critical expertise. It is also about judging art whether qualified or not. Therefore, the existence of a large amount of popular critical opinion has to be considered as to its effect on the total art situation. In

other words these types of criticism can become discriminating within their own standards of fidelity to visual facts (Gee, 1993).

Moreover, there are essentially three types of art criticism instruction: (1) Art criticism based on established procedural approaches. Approximately 20 fairly specific instructional approaches to art criticism have been identified (Anderson, 1988; Hamblen, 1985). These have a designated format that indicates the order of instruction and student participation. (2) Naturalistic or informal art criticism which occurs without an instructional format or specified focus. This is local talk about art. It is not necessarily unorganized but it is not procedurally organized, as art criticism usually is in classroom situations.

Congdon (1985) has discussed this type of art criticism in terms of the art talk of folk artists and laypersons. (3) "Observed" art criticism engaging in art criticism vicariously by reading analyses of art, listening to others discussing art, and so on. Just as students now study artists' biographies and styles, observed art criticism might also include a study of the professional development and literary characteristics of specific art critics (Barrett, 1989).

2.7 Art criticism model for education

Art criticism methods improved by art instructors are those which provided techniques to assist students with how to thoroughly recognize how to increase their ability to encounter art.

Feldman describes three major philosophies of art: Formalism (an interest in the formal construction of the piece, or its "beauty"), Expressivism (concerned with the communication of ideas or feelings), and "Instrumentalism" (an interest in arts

effectiveness for an institutional purpose, of which technical considerations are also a factor) (Feldman, 1987).

The determination of formal excellence is ultimately based on perceptions of rightness in visual organization. This "right" organization is one which embodies the "ideal structural possibilities of its constituent forms. As in the thoughts of Plato, this realm of the ideal is not identical to things themselves but can be recognized in "things" by certain people (presumably good people) (Feldman, 1970).

Ultimately then, formal considerations of excellence are hard to justify except as preferences for "norms" of form and feeling. One could argue that no artwork's objective character is wholly formal in nature; consequently, formalism is more useful for the description of formal structures than for judgments of them.

The determination of expressive excellence is based on the capacity of an artwork to communicate ideas and feelings vividly, intensely, and truly (Feldman, 1987). Since all art communicates ideas and feelings it can be said that art is essentially expressive. However, the extent to which an artwork goes beyond the level of ordinary arousal of emotions determines its expressive excellence the more intense, the better.

Yet, this is not enough in itself, for an artwork should also express "truth" or significant or relevant insights; it should have a resonance with our existence. However, in matters of emotional arousal and relevance we are also faced with the problem of "norms?" Although one cannot deny the importance of art's expressive nature, purely expressivist standards of excellence succumb to indeterminacy.

The instrumentalist view overcomes the problems inherent in formalism and expressivism by incorporating formal and expressive issues while endeavoring to integrate

art within a larger world view. Within an instrumental framework, form and function are of equal concern in art (Feldman, 1970).

They operate simultaneously and are interdependent. If function (or purpose) cannot be seen or understood in or through the formal organization of a work, and the expression within a work, then the work is not successful. Because they serve purposes beyond themselves, formal organization and expressive content are never "purely aesthetic" The determination of instrumental excellence depends upon the notion that enthusiasm and aim cannot be separated (Feldman, 1987).

For the instrumentalist, the extent to which an artwork serves its purpose (as embodied in a triad with form and idea) is the extent to which it succeeds as art. The issue of technique can therefore be considered as ancillary to the concept of instrumentalism in that there should be a "close correspondence between appearance, meaning and function." These, together with logic in the use of tools and materials constitute technical excellence.

Expressed succinctly, means and ends should balance in a successful work of art. This, technique is a subsidiary to the fulfillment of a purpose. It is, however, important to point out that the function or purpose of an artwork need not be thought of as only physical in nature. An artwork's function may be the advancement of philosophical, moral, religious, political, or economic ends, and none of these possible functions of a work are necessarily mutually exclusive.

Feldman (1987) noted that the full potential of art as a symbol pregnant with meaning and simultaneously functioning on an immediate, direct, powerful level is realized within the instrumental framework. In the opinion of this writer, therefore, instrumentalism

would be the most useful approach to determining artistic excellence in the criticism of a sculpture wherein the "dwelling" is used as a motif (Feldman, 1987).

Often art criticism is not successful in the postmodern test because it considers artworks without seeing the context. The unawareness of the context is the extension of the formalist and modernist tradition that, absurdly, the individuals in the art world greatly want to overcome. It should be accepted that art criticism is context-based, so that the social political background of the artist, of the critic and the work regulates what he or she assumes to be a good artwork (Gee, 1993).

Since criticism is surrounded by culture, it should not only address art, but also consider other scopes of life in the decision making process.

Gee calls for a context-conscious art criticism and states that the language of criticism is penetrated not only by the traces of other aesthetic texts, but also... by those of political, religious, philosophical and scientific discourse, and is, therefore an instrument not just of promoting art, but also of bringing it to specific spheres of value beyond the aesthetic (Gee, 1993).

Based on Gee's (1989) idea, the greatest tension among art critics happens when some critics adhere to and trust in formalism, while others judge art by its benefits to society. In fact, it is not true in reality as the market adheres to its own hypothetical logic as it was earlier mentioned in the dissertation. As some critics decide what is worthy of consideration, their philosophies will establish modern art history books. Nevertheless, most of the art publications lack the truly critical voice, seeming like critics were frightened to form ideas. The reason is that not only art critics are worried about insulting some people

with judgments, but also they may not be self-confident sufficiently to have a major voice concerning what is bad and what is good.

Art teachers who have established approaches of art criticism have helped students comprehend more systematically how inspiring an encounter with art can be. Although many approaches are available, the majority have similar structure to the methods suggested by Edmund Burk Feldman (1970) and Gene Mittler (1980). These approaches offer consecutive procedures envisioned to lead the student from the early facing with an artwork to a profounder and greater understanding. Several techniques oblige students to initiate their critical investigation by systematic description of what they observe. Interpretation and judgment lead students to more multifaceted analysis and better understanding.

2.8 Description, interpretation, and evaluation in art criticism

There are various kinds of description in art criticism. Traditionally, description has focused on recognizing, deciphering, and analyzing the literal, illusion, and expressive properties in a visual image.

Thompson (1990) indicated that recent deconstructionist criticism, however, uses so-called “deep description” which normally begins with a response to the art object or event but then leaves the realm of the object entirely, focusing instead on relationships and meanings of relationships which arise and which may or may not be referenced to the object or event. This sort of description sees the art object or event as one of many continuously slipping signifiers. Meaning in criticism is in a web of relationships rather than being held within the field of influence of the artwork.

The point of deep description does not so much understand the artwork but understanding oneself and the "texts" of one's life in context with the work and other relevant factors that present themselves. Anderson noted that the deconstructionist critical method of deep description is not particularly appropriate, in that deconstructing and decontextualizing imply that one already possesses a sophisticated understanding of cultural assumptions, mores, beliefs, and institutional codes. Traditional and structural criticism, through unifying relationships, seeks to construct meaning while deconstructionism seeks to defer and decontextualize meaning, attaching it to an infinite chain of slipping signifiers (Anderson, 1993).

There is a view of description that has come to be widely accepted in art education literature. This view can be summed up in four propositions:

- i. Description is an intrinsic part of the process of art criticism.
- ii. Description is concerned with listing or inventorying the objective features (data) of a work of art.
- iii. Description does not use emotive or expressive but, rather, "neutral" language.
- iv. Descriptions are either true or false.

At a deeper level, often called formal analysis description deals with composition and style. The organizing principle at this level is an examination of relationships within the parts of an artwork and its physical, social, or psychological relationships to the larger world.

Effective organizing devices to use in understanding the internal physical relationships are the principles of design. Critics apply principles such as unity, variety, proportion, rhythm, and focus to try to obtain a formal and expressive sense of a work.

Recognizing both the intellectual and emotional character of a work gives the critic vital information for interpretation.

The role of interpretation is to make sense of a work, to posit a meaning. This entails using the evidence collected in description and creatively synthesizing it in a way that accounts holistically for that evidence. Projecting meaning is a creative rather than analytical process, synthesis rather than dissection. The critic, at this point, uses his or her intuition and life experience to "read" the evidence and tell us what the point of the work is and how and why. In determining the point it is critical to draw upon what was described to be the work's expressive character.

By the time description and interpretation are complete according to Smith (1973) idea; the critic's evaluation of a piece will be self-obvious. In fact, as often as not, a professional critic begins a critique with an evaluation. But initially even a professional critic must do exploratory criticism (Smith, 1973) when encountering a new piece. In the case of exploratory criticism, the critic makes an initial evaluation, cautiously and tentatively, as a beacon for further exploration (Anderson, 1993).

Description involves looking for those qualities that either support or disprove the initial judgment. In exploratory criticism the critic needs to keep an open mind until description and interpretation are complete, since the initial judgment may need to change as insights develop. Very seldom do professional critics show a reader their processes of verifying initial evaluations, but the process should not be avoided. It remains for art educators to make this process explicit (Anderson, 1993).

Value judgments underlie all criticism, thus criticism is an act of persuasion. The critic has a position and is trying to get the reader to see what he or she sees. Good criticism exposes the critic's values and points to observable and defensible criteria.

Anderson (1993) said,

“Exploiting the claustrophobic quality of the space, which is dimly lit, with steam pipes threaded along the low ceiling, [Jesse] Rothschild created an elegiac Last Supper populated by hay people huddling mutely on facing benches ... Rothschild created a memorable image of the horrors of life in the world according to Jesse. The message was not complex, but it was compelling” (p. 171).

2.9 Art criticism phenomenological methodology

Basic critical discourse is designed as three clusters which include: art criticism presuppositions, art criticism exercise proposals and proclamation offering the importance of art criticism for everyone in society. Relying on these propositions and a subsequent phenomenological method of explanation, art criticism methods are outlined in these five components: first is receptiveness, second is orienting, third is bracketing, fourth, interpretive analysis and the last one is synthesis.

Lankford (1984) states that art criticism is significant from art educator's viewpoint for different reasons, amongst them that art criticism acts as useful stage for those do art making; although art criticism helps to improve visual literacy and aid individuals to improve their knowledge and organize the visual environment, art criticism extends the foundation of understanding, practice and experience for those who use it; art criticism persuades the exercise of cognitive and impressive processes that otherwise may

rarely be aroused; and finally art criticism suggests a high potential for self-achievement and knowledge through preparing principled approaches for concluding the importance of meaning with determine of enterprises as it pertains to art.

Art criticism is a process for recognizing the expressive importance of artworks. The critic's function is to distinguish and explain that significance so that others may have increased experiences with works of art whether taught by a classroom teacher or connoisseur experts.

While the literature accessible on the theme is expansive, it is simple to become disappointed if seeking for an obviously outlined, cohesive methodology outlining both values and processes of art criticism (Lankford, 1984).

2.10 Literature review

The literature review comes from the writings of art teachers who embrace theory and methodology regarding art criticism. Studying events and theories from ancient history can help to aid comprehension and exploration of the present and to arrange for art education in the future. The historical review is categorized into four key sequential sections including the years until 1920, 1920 to 1940, 1940 to 1970 and 1970 afterward (Figure 2.7). Each section evaluates significant happenings that had effect on the development and appreciation of art criticism.

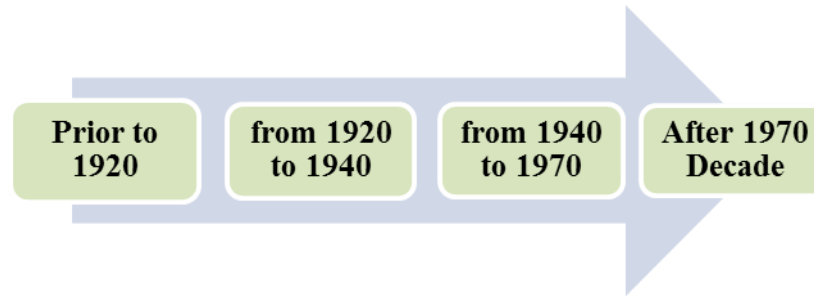


Figure 2.7: Art criticism from prior to present

2.10.1 Prior to 1920 art criticism

In 1898, the first art criticism and appreciation courses in the US were introduced at Harvard according to Logan (1975). Charles Elliott Norton tried to refine an art survey of masterpieces into a course of art appreciation to raise the art study to an academic level. Some institutions followed his model through adding art appreciation to syllabus (Logan, 1975).

In 1899, the main direction in thought began that affected art criticism and appreciation through appointing a committee by the National Education Association to define the goals of art education in the curriculum. The committee mentioned the development of beauty appreciation as a main objective. Therefore, art appreciation was officially stated as the art program's objective.

Logan's book, *Composition*, explored the rudiments of the creation of an artwork in 1899: line, value, space although little attention was given to color until the revision of book in 1913. In the later edition, basics of composition were also added: (a) symmetry, (b) transition, (c) rhythm and repetition, (d) balance and subordination, and (e) contrast and opposition.

The book of Henry R. Poore (1903), *Pictorial Composition and the Critical Judgment of Pictures*, similarly became popular among teachers between 1903 and 1915, because it offered an analysis method in art which comprised line, balance, color, value, and other art structure areas, and included reproductions and diagrams accompanied by directions on how to explore art. According to Jones (1974), he had an early effect on the use of art inquiry and criticism in education of art appreciation.

Stankiewicz (1985) said that,

“Appreciation of the aesthetic qualities of art was the avowed goal of picture study” (p. 86).

Henry Turner Bailey is associated with the Picture Study Movement who in 1903 was the editor of the School Arts Book. The main stress in picture study was examining the cultural value of students to realize beauty, develop good taste, and learn strong morals.

Hamblen (1985), in the study of black and white copies of "great" works, had influence on art teachers through the School Arts Book. He further influenced teachers by linking morality with beauty and incorporating teacher-originated art curricula.

John Cotton Dana (1920) was a librarian from 1902 to 1909 at the Newark Free Library, where he developed a flow of picture collections for use in schools. He motivated students to be conscious and examine everything closely in their daily experience storefronts, billboards, comic books, and the common things.

Art transcripts were published by the Prang Company printed in 1908. To contribute to art educators, pictures designed to educate were designed. The book began

with introducing Greek and Egyptian art, and after that continued serially over the period of Romantic period. There was no work to help educators on the way to assess the art.

2.10.2 Art criticism from 1920 to 1940

John Dewey led Progressive Education in the twenties, focused on the children's needs as the foundation for defining the quantity and quality of art as the worthy subject matter for study. Another significant feature of the arts to the progressive theory of education was art appreciation that was presumed to be the result of art expression. The new method to art appreciation caused an experience-based program of art. The official, organized study of great composition and works was no longer supported in the similar way, even though it remained the same (Jones, 1974).

In *The Beginnings of Art in Public Schools*, Mathias stated, if we are to expect for a society with art appreciation and some skill to encounter some art problems, courses should prepare for improving attitude for self-expression and for comprehension the expression of others (Mathias, 1924). On the contrary, Logan (1975) stated that the word "art appreciation" needs to be removed as it proposes almost an impossible activity for millions of Americans. He designated that artworks were inaccessible for the majority of people and were characterized at finest by small replicas.

Students observed "masterpieces" in Picture Study painted by the "greatest" artists of the world, mainly European masters. Even contemporary American artists, cubists and impressionists were omitted as late as 1927.

Smith believes that, art appreciation was an echo of European moral values. It did not result in or allow students involvement the artwork of the artists of their day or in forming of tastes (Smith, 1986).

The Federated Council on Art Education was established in 1925, and funded by the Carnegie Corporation of New York. Practices in art education in America were studied by the Council. They reported that there are three wide-ranging objectives: knowledge, skills, and appreciation and six explicit objectives: attitudes, appreciation, habits, skills, outstanding abilities, and ideals (Logan, 1975). It is said that modern art education started in America in the 1920s when widespread interest was given to art as education. The same period, the new art attitude paralleled the common public interest in education. The art growth was in three directions: art appreciation, industrial arts (art and crafts for industry) and fine arts (DeFrancesco, 1959).

An aesthetician, Thomas Munro (1956), contributed to forming of a primary base upon which aesthetic educators created their work later. Critical questions were posed by him concerning artworks that covered the phases of description, official analysis and interpretation. His strategy of questioning stimulated the viewer to see the work through different viewpoints to understand the object further. Teachers of art appreciation began to use his questions and ideas (Munro, 1956).

In 1933, two significant educational projects started. One was a national study of secondary curriculum, currently recognized as the Eight-Year Study. The other was a concentrated local community/school project, the Owatonna project. The development of art appreciation was influenced by both studies.

Art as Experience by John Dewey focused on developing the thesis of the title in detail. Art as a product and as an activity was deemed important because it affects human experience. Perception and recognition of an art object were different according to Dewey. According to this interpretation, identifying the object was to have interaction with it on a completely cognitive level. The perception process comprised cognition and the thoughtful effort to improve the self through imaginative communication of the aesthetic reaction (Dewey, 2005).

Eventually, Dewey's ideas resulted in the development of aesthetic education. Dewey, in his aesthetic theory narrowly linked his democratic social philosophy and functionalist psychology believed art signified what life might be, instead of philosophy of the "art for art's sake". His philosophy influenced his student, Munro. He stated the significance of a cross-cultural and encompassing comparative method to the study of art history (Dewey, 2005).

Instrumentalism was considered as an attempt to establish a detailed rational theory of concepts, of inferences and judgments in their numerous forms, by seeing principally how thought acts in the experimental identifications of future consequences... it tries to create generally acknowledged distinctions and logic rules by stemming them from the mediative and reconstructive function attributed to reason.

2.10.3 Art criticism from 1940 to 1970

In the forties, a prominent art educator and a psychologist, Viktor Lowenfeld emerged. While he deemed art important in life, and while he appreciated it for his students, his main concern was in the child's growth as a feeling, thinking, and seeing

human being worries that were not unfamiliar to individuals who were raised on the Dewey's educational philosophy (Pappas, 1970). The importance of developing process over product, the imagination and the creative studio experience was emphasized by Lowenfeld's philosophy of teaching. Lowenfeld and Brittain (1969).stressed the significance of integrating four experience areas into the program of art education: intellectual, emotional, aesthetic and perceptual in Creative and Mental Growth.

Current stress on multi-cultural art education rooted in his philosophy. Lowenfeld and Brittain (1969) indicated, if we want to know a period and its characteristics, we should explore its art expression and its social, cultural, and scientific accomplishments. If we want to comprehend entirely an artwork we should explore the time in which it was formed, the conditions which regulate its art expression and style along with the separate forces which directed the artist to his/her form of expression.

This swapping effect between culture and period, art expression, social, religious, and political environment has always been very important for the appreciation of both the culture itself and the period in which a culture was formed. Lowenfeld in the Philosophy of Lowenfeld was partly entrenched in his teaching practice at Virginia's Hampton Institute. Before teaching at Penn State University, he trained students from a mainly low-income African-American community. He tried hard to recognize the social state of students (Lowenfeld & Brittain, 1969).

McFee emphasized the influences of distinct learner dissimilarities and of the cultural-anthropological and psychological factors influencing learning, as the influences of feelings, past learning, and culture were vital in concept of McFee. She highlighted interaction with one's delineated art and environment as communication between society

and people (Mutchler, 1976). McFee demonstrated anthropological and sociological aesthetic interests that paved the way for a later stress on multi-cultural art education.

According to Efland (1990) a succession of seminars, conferences and symposia were held on aesthetic education in 1965. The Arts and Humanities Program directly supported most of the conferences as developmental activities. The Seminar in Art Education for Research and Curriculum Development was exceptionally importance to the Aesthetic Education Program which was held in 1964 at the Pennsylvania State University, directed by Edward Mattil. Its preparation report planned a strategy for curriculum development and proposed a preliminary design for establishing program's main functions and tasks.

Aesthetic Education Program, the CEMREL, Inc., concentrated on content groups entitled as centers-of-attention. "Packages" or instructional units were planned around each focal point.

Its first grouping, Aesthetics in the Physical World according to Efland (1990), for example, examined the aesthetic qualities of motion, time, sound, space, and light. As all or some of these basics are rudimentary to every form of art, they offered a basis for aesthetic education. An elementary objective of each unit was to direct students to the consciousness that all phenomena may have aesthetic qualities, regardless of being natural or man-made (Efland, 1990).

2.10.4 Art criticism after 1970s

The curriculum development programs of the National Institute of Education were inherited from the Bureau of Research of the Office of Education. The Aesthetic Education

Program was established at a local educational laboratory (CEMREL) in St. Louis. It was proposed for the common classroom, kindergarten through 7th grades, instead of the art professional activity once a week. This program emphasized aesthetic perception in all aspects of human experience based on Smith idea, particularly in arts, instead of depending merely on historical knowledge, crafts-skills, or manual dexterity in any one medium. Dedicated to the learning-by-doing education, the creators derived from the Piaget's educational philosophy, the aesthetic education theories of Herbert Read and Lowenfeld, and the ideas of Barkan and Broudy (Smith, 1987).

Efland (1990) believed that teaching approaches required to fulfill the objective of developing art appreciation for the learner are fairly different from those used under the philosophies of the early 1900s. Today, goals emphasize the perceptual development of student regarding cultural sensitivity and awareness. Nevertheless, since the finale behavior turns into one of responding to a non-Western artwork, the teacher finds it essential to involve the student in feeling and thinking about the art work from other cultures in a way that is beyond superficial. The teacher should offer a questioning method that directs students into emerging key ideas for themselves as the process of questioning ensues.

The process of questioning conventionally offered to students has often concentrated on four concern areas, as the students may initiate assessment of an artwork according to these features. Hart (1991) cited the four main important features for Western art:

- i. Individuality, The role and centrality of the individual artist is vital.
- ii. Originality, The originality and uniqueness of the work is vital to its achievement.
- iii. Permanence, The durability of the art object is essential.

iv. Form, The form centrality is important. Stylistic analysis and evaluation of form is perceived as important in defining the value of the work.

These criteria are essential to Western philosophy on seeing art. Talking or discussion about art in the college has often concentrated on these four standards, and this may present the impression that all works of art, whether non-Western or Western are deliberated by the similar set of standards.

2.10.5 Art criticism background in Iran

According to Laleh (2006), without doubt one of the most important problems in the field of art is little attention to the internal investigation and the lack of suitable space for writing scientific and scholarly critique in Iran (Laleh, 2006). The concept of art criticism in the contemporary world and the way theorists are engaged in academic centers in Europe has no valid background in Iran. What our predecessors have offered as a critique of the theoretical basis and critique criteria are not applicable and today we cannot refer to those ideas based on theoretical discussions critique (Zarrinkoub, 1959).

Shad Qazwini (2009) found that, among the founder of modern contemporary thinkers who were native critique can mention of two professors, Mohammad Ali Foroughi and Mirza Fathali Akhondzadeh in literacy criticism; on the other hand theoretical basis of art criticism as a branch of artistic research in the world have a strong background but is still young and inefficient in Iran; although application areas and society's need of criticism is not known for professionals and it does not have an appropriate definition in the Iranian community. In fact, art criticism in our society has not been scientifically validated and had

its origin aligned with the needs of modern criticism in the world. Having a valid and proper art criticism is an undeniable necessity in Iranian society.

In an overview, we can conclude that art criticism topics in Iran haven't had a long background and refer to the late Qajar era. The direct translation of Western concepts and critical theories is important, but it is not sufficient to generalize to the art of our contemporary society. Art Criticism can be helpful for the promotion of arts and culture in community.

Basically, we cannot force compatibility between our own traditions of art criticism with the West; because our criticism that has addressed this issue in depth forms only less than three decades, but the art criticism in the West was common for nearly six centuries. However, the field of art criticism, which includes journalistic criticism, scholarly criticism, formalistic criticism, content criticism, deconstructive criticism, feminist criticism, hermeneutics criticism, comparative criticism and social criticism, and ... are little known in Iran. We are still walking the beginning path of cognitive understanding of art criticism and to express the artistic production and artist's position as they are involved with pleasantries and generalities (Shad Qazwini, 2009).

In contrast, Rahnavard (1999) and Inanloo and Dadvar (2006) believed that, in Iran we have art criticism and critics together; they believe that, we should improve our criticism to develop art because strengths and weaknesses of artwork are recognized in the realm of criticism.

Some of the functions of art criticism are creativity and construction and finding good artworks and artists (Azma Monthly Journal, 2006). While definition of art is different from culture to culture; Iranian critics such as Farshid Ebrahimian (2004), Faeghe

Boghrati (2004), Habibolah Derakhshani (2004) and Morteza Goodarzi (2004) have similar ideas about art criticism. They believed that criticism in Iran must be improved and also combined with Iranian culture.

Art criticism is divided into two categories/groups in Iran based on Behnam Kamrani's idea. The first group is the writers who write journalistic criticism-- who don't have efficient tools to record the cultural studies and cannot understand it; the second group consists of writers who studied philosophy and literature and are not familiar with artistic events, and most of them don't go to visit the art galleries. Kamrani believed that we have an extensive lack of cultural criticism in Iran and we suffer from lack of people who read the criticism in society (Kamrani, 2005).

Art criticism in Iran nowadays, according to Dastgheib, is being tested and suspended between tradition and modern criteria, two different thought domains, and is lacking philosophical thinking in society (Dastgheib, 2008).

2.11 Selected Art Criticism Models

There are various approaches and scholars in the area of art criticism. Here, the researcher selects the more relevant (since 1950) and important approaches which somehow related to this study. The researcher chose Bruner, Sibley, Weitz, Feldman, Broudy, Smith, Hurwitz Chapman, Hamblen, Lankford, Mittler and Anderson

2.11.1 Jerome Seymour Bruner (1966) art criticism models

Bruner did not have a model for criticism; nonetheless, a model was based on his theory. He thought that the key task of education was to offer learners comprehension of the essential construction of art. Based on the Bruner idea, awareness is a product of making decisions. The learner makes an arrangement of decisions regarding the art object, and this decision-making procedure contains the usage of biased cues.

Therefore, to use the cues, the learner infers recognizing features concerning the object, and these specifications are then separated into groups based upon sets of common characteristics. Bruner (1966) stated that, there are four phases in the ordering of decision making (Figure 2.8):

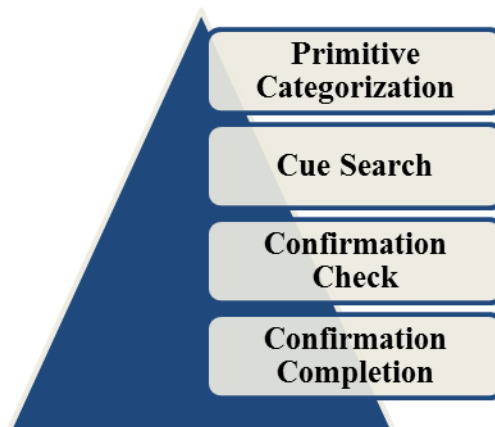


Figure 2.8: Decision making (Bruner 1966)

In the first phase, the object is conceptually separated as a main work of art, in the second phase; the learner scans the work of art for data in order to discovery cues. In the third phase, the exploration is limited by further cues that confirm previous empirical

decisions. And the last phase is, the learner takes out insignificant data in order to emphasize the classification of the art object.

2.11.2 Sibley (1959) art criticism models

Frank Sibley's approach is to give attention to the observer's aptitude to understand and tell about convinced qualities and traits in the art object. Sibley makes a division among the aesthetic and non-aesthetic qualities of an artwork.

Sibley (1959) stated that aesthetic qualities are comprised of the observer's insight and taste, though the non-aesthetic assets are clear, literal traits. All of this is significant as it is the method of the educator's style of offering.

He pointed out some recommendation for art educators regarding to teaching art criticism. He believed that non-aesthetic property like art elements are not included in taste but aesthetic qualities refer to the taste; though non-aesthetic property linked to aesthetic features (Sibley, 1959).

2.11.3 Weitz (1966) art criticism models

Weitz (1966) emphasized upon the conceptual differentiation between description, explanation, judgment and aesthetics (Figure 2.9).

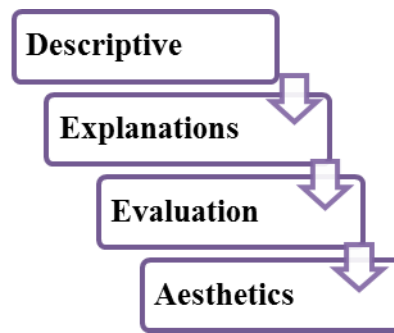


Figure 2.9: Weitz art criticism models (1966)

Expressive statements or actual assertion about the art object. Explanations or interpretations and assumption about the significant perspective of the artwork. Evaluation relating opinions aimed at accrediting the assessment. Aesthetics connecting hypothesizing about the describe nature of chosen expressive terms and the impact of an exact theory on the artwork (Weitz, 1966).

2.11.4 Feldman (1970) method of critical analysis

As Edmund Burke Feldman has said, "art criticism can be defined as talk spoken or written about art. He has formulated a method for "talking about art" in a structured sequence of stages. The Feldman method of criticism is significant among the critical methods which have been espoused because it is phenomenological in nature it attends to the artwork itself and consists of four stages: description, formal analysis, interpretation, and evaluation, or judgment (Feldman, 1973) (Figure 2.10).

In the course of working through these four stages the critic performs tasks which move from simple to complex, concentrating on specific visual details before creation implications about their general meaning and value (Feldman, 1987).



Figure 2.10: Feldman art criticism model (1973)

There are many purposes for teachers to employ their students in art criticism based on Feldman's (1970, 1973) opinion. He stated that to talk about art is to be aware and informed for exploration about art and human status (Feldman, 1973). Establishing and forming talk about art, educates students on the importance of looking carefully and more intelligently at art. Art criticism's purpose is the capability to read a visual environment and to acquire the proficiency needed to select between values.

Feldman (1970) stated that, a suitable set of objects is the acquisition of the process of art criticism; which he recognizes as description, analysis, interpretation and judgment. Learning these critical processes is worthy; because these processes slow the viewing confrontation with art purpose and help in hampering immature judgment.

2.11.4.1 Description

The first stage of Feldman's method, description, begins with an identification of the facts known about the work the title of the work, the artist who made it, the date when it was created, the place where it was made, and if possible, the medium or materials it was made of (Feldman, 1970). After the identification of these facts the critic proceeds with the description proper.

Payne (2008) said that,

“It is during the description process that the critic makes observations about what they see. These observations must be objective with no inferences or expressions of personal opinion, listing only what is seen “without using value words such as-‘beautiful’ or ‘ugly” (p. 1).

Although Payne (2008) stated that,

”What is the written explanation on the title about the artwork? Who is (are) the artist (s)? When and where was the artwork created? Describe the elements of the artwork. Define the technical quality of the work. Explain the theme. What is it all about? Are there familiar images (p.1).

It answers the question, "What do you realize in this picture?" The numerous features that establish a description comprise:

- a. Art forms such as painting, sculpture, architecture or a minor art.
- b. Work medium such as paint, stone, clay, steel, etc., and technique (used tools).
- c. Scale and size of work (association with frame and/or person and/or context).
- d. General shapes (architectural physical system) or elements within the configuration, such as identification of objects, constructing post-lintel building or painting with numerous figures aligned in a row.
- e. Diagonal, vertical, or horizontal description of axis.
- f. Line description of, including contour as planar, soft, jagged, *etc.*
- g. Explanation of how line describes space (volume) and shape; differentiate between lines of composition and lines of objects, such as variable, thick, thin, intermittent, irregular, indistinct, *etc.*

- h. Interactions between shapes, for example, small and large, overlapping, *etc.*
- i. Portrayal of color scheme (palette) and color.
- j. Surface texture or other explanations about work execution.
- k. object's context: original date and location (Payne, 2008).

Feldman (1982) emphasized the significance of the criticism language when speaking about art. He presented critical talk and criticism as vital to the advancement of art appreciation and highlighted that all art educators should work unceasingly on their critical skills development. Teachers started to use these four areas in curriculum.

2.11.4.2 Formal analysis

Feldman (1987) proved that the second stage of his method, formal analysis, involves a description of the relationships among the things seen and described. This analysis involves art theory in the sense that it delves into the perceptual response to relationships among various elements and their relative positions, forms, colors, textures, and so on. For example, in this stage the critic might explore the ways certain colors are seen to interact with one another, or explain the psychological and physiological effects they have on the viewer. Of course, certain responses are basic to human beings, while others are culturally conditioned. Accordingly, Feldman mentions the importance of the viewer's expectations whatever their origin in developing the formal analysis.

The activity of analysis involves discerning much more closely the ways in which elements noted in description dispose themselves into a variety of forms and patterns. Thus,

subtle analogies as well as contrasts of color and shape may be detected, as may progressively differentiated themes.

Formal analysis can be quite complicated and demanding, but there is no escaping it in the case of complex artistic artifacts. Again, just how much of it should be done at a certain age or grade level is a relevant pedagogical question. Doubtless, it should be used cautiously in the elementary grades, lest the learners become too self-conscious about the dissected mode of attention that typifies analysis. But used skillfully, analysis can lead even young minds to synoptic vision.

One cannot analyze for long, however, without noting the dramatic character of an element or relationship. Relationships are always certain kinds of relationships: elements clash or fuse harmoniously, appear in mutual or uncertain accord, attract or repel. Analysis thus tends to involve the characterization of elements and relations. With the introduction of the term “characterization”, we may note a problem with critical language, if only to explain the way critical terms are being used here. Description answers the question, “How did the artist do it?” The numerous fundamentals that organize analysis contain:

- a. Definition of theme through cognition of iconographic features, for instance, mythology, allegory, historical event, etc.
- b. Selecting most usual characteristics or features include color, line, texture, shape, etc.
- c. Exploration of the design principles or composition, e.g., rhythmic, stable, symmetrical, chaotic, repetitious, unified, geometric, harmonious, varied, vertically or horizontally oriented, etc.

- d. Argument about how structural system or elements contribute to image appearance or function
- e. Exploration of role of color and use of light, for example, shadowy, contrasty, symbolic, illogical, cool, warm, etc.
- f. Treatment of landscape and space, both illusionary and real e.g., deep, compact, naturalistic, shallow, random
- g. Description of movement and is the way to achieve that
- h. Influence of specific used medium(s)
- i. Opinions about proportion, balance and scale (interactions of each composition part to the each other part and to the whole) and emotions
- j. Response to monument or object.

2.11.4.3 Interpretation

Feldman (1987) pointed out the third and fourth stages of his method, interpretation and evaluation respectively, involve a deep response to what has been described and analyzed the most commonly recognized objective of art criticism. The interpretation of a work of art is a statement that describes the ideas or concepts embodied in the work as a whole, and "their relevance to our lives and the human situation in generally. In other words, interpretation endeavors to explain the meaning of an artwork. Feldman's method of interpretation is much influenced by the determination to avoid "intentional fallacy".

In his view the intention of the artist is not necessarily available or ascertainable; nor need it be known as a standard for interpreting or judging the success of a work of art. Alternately, as stated by Feldman, the artist is not necessarily the best authority on the meaning of his or her work (Feldman, 1987). Critical interpretation does not attempt to recreate the artist's beliefs, nor is it a verbal substitute for an aesthetic experience, but rather, an explanation or account of the sensations and feelings one has in the presence of the work.

Even though many dissimilar interpretations are probable, it is important, according to Feldman's method, to base the description not on the views of the artist, but on data resulting from the aforementioned stages description and formal analysis and to be attentive to the "visual facts" thus gleaned. If this information is followed, then numerous interpretations will, though opposing in their exact content, tend to share a family similarity (Feldman, 1970).

The critic should ask the following questions: to explain the qualities in art work, what kind of expressive language would you apply? Do you think the art work is reminiscent of others you have done before? Is the art work related to another opinion or studies? Although interpretation response these questions, what is the artist intention to create this work and what was his/her purpose? Interpretation consists of diverse elements as follow:

- a. Original opinion, the overall idea of the art work.
- b. Paraphrastic manifesto, explain art work aim in short sentence.
- c. Evidence, endorse interpretation of art work by evidence (Payne, 2008).

2.11.4.4 Evaluation

According to Feldman (1987) if a satisfying interpretation has been carried out: then the final stage of his critical method, evaluation, is not always necessary; indeed, he points out that it is much abused. If it is undertaken, however, the evaluation or judgment of an artwork is the most problematic stage of criticism. Although the determination of quality in any work of art is problematic, it is not impossible. An aesthetic experience is necessarily a subjective response, but if this response has been caused by properties of the art object then we should at least be able to discuss those properties objectively. Likewise, a system of evaluation and a statement of value can be justified if it is based on a philosophy of art which fits the work under discussion, a philosophy which is responsive to an artwork's objective character (Feldman, 1970).

According to the Payne (2008) response to these questions: is this art work good?

- a. Criteria, what are the suitable criteria for judging this art work?
- b. Evidence, what is the correlation between evidence and one another criterion in artwork?
- c. Judgment, with consideration of criteria and evidence, how can judgment the artwork quality?

During the judgment the critics state their own opinion about the work of art. They assess whether the piece is a success or failure by asking the following questions: based on which qualities in artwork, because you feel this is a success or failure work? Could you list other criteria to judge this artwork? Do you think this artwork is original? If yes why? (Payne, 2008).

Moreover, Feldman (1973) pointed out the general lack of art criticism instruction suggests that both more organization and more information on teaching methodologies are necessary. Art education literature is certainly not devoid of a variety of art criticism formats that give the art teacher general guidelines upon which to base dialogues, and, as will be noted, many of these formats are strikingly similar to the main thrust of Bloom's taxonomy.

The teacher, however, needs specific guidelines if a new mode of instruction, such as art criticism, is to be implemented. Feldman (1967) stated that the main purpose of art criticism is pleasure and understanding. He felt that the viewer trained in criticism methodology is able to gain information which is useful in understanding and feeling pleasure (expanding preference) for works of art.

Although it can be claimed that there are similarities between Bloom's taxonomy and the Feldman model; as researcher stated, each steps of Bloom's refer to the one phase of Feldman art criticism model.

2.11.5 Broudy's (1972) art criticism model

Another widespread model for practicing and learning art criticism is aesthetic scanning by Broudy (1972). It is comparable to the model of Feldman; nonetheless, it also considers technical skills. Here, the sensory properties are the first category, where the critic addresses the formal rudiments of the work and lists what he/she observes. The formal analysis is the second, where the formal qualities and their association are investigated (Figure 2.11).

The third category is expressive. This is where clarification is applied and the critic inspects the feeling, the mood, and the intellectual message that the work induces. Next in the technical analysis, the critic studies if the artist utilized his materials sufficiently enough to transfer her/his message. At the second, third, and fourth stages, the judgments are made (Vekony-Harper, 2010).

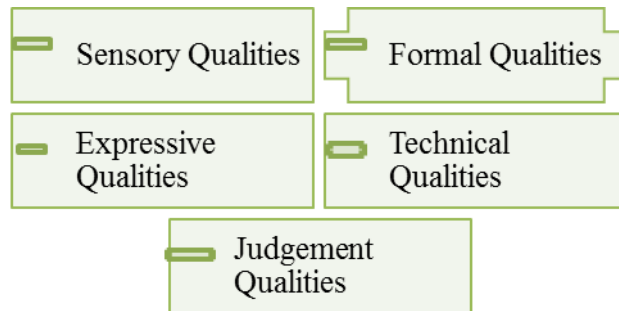


Figure 2.11: Broudy aesthetic scanning process (1972)

Efland (1990) indicated Harry Broudy's procedure of "aesthetic scanning." It is applied as a step-by-step process similar to Feldman's, and it may be defined as a "rational reform" of approaches to art criticism (Efland, 1990).

2.11.6 Ralph Smith (1973) art criticism model

Ralph Smith (1973) determined two types of aesthetic criticism, each of them valuable, however, they serve dissimilar aims: exploratory aesthetic criticism and argumentative aesthetic criticism. Exploratory aesthetic criticism critics deal with judgments of importance and degree of efforts rather than determine an object's aesthetic features as totally as possible, to certify that everything in a artwork will be understandable. This sort of art criticism is based on descriptive and explanatory beliefs (Figure 2. 12).

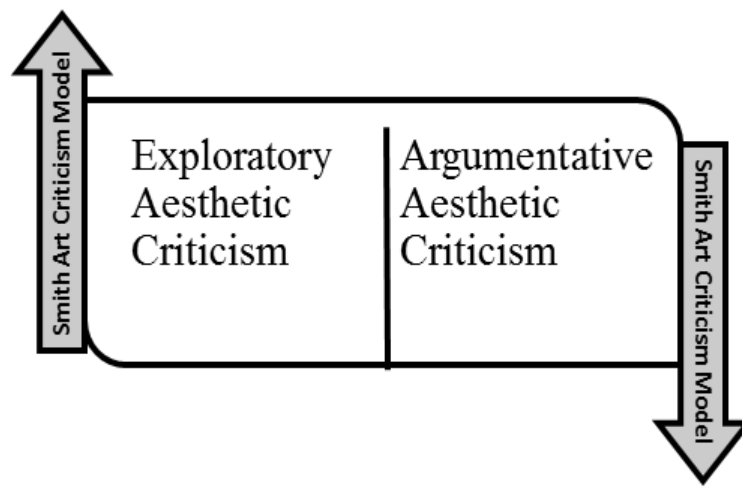


Figure 2. 12: Ralph Smith art criticism model (1973)

In argumentative aesthetic criticism, since there is enough interpretive analysis, critics approximate the artwork's quality or defects, and give their comments and judgments-- these rely on clearly specified principles and criteria. The critics discuss in defense of their evaluation and try to encourage others that the work is thought-out in the manner they have understood and evaluated it, and they are set to support their assumptions (Barrett, 1989).

On the other hand, Smith (1973) recognized that among the two major sets of procedures that he named exploratory aesthetic criticism and argumentative aesthetic criticism.

Smith (1973) stated that:

“There are likewise sub-activities of explanation, analysis, characterization and interpretation to the goal of an intelligent interpretive perspective with a capacity to perceive, understand and appreciate works of art”(p.49).

When involved in argumentative aesthetic criticism, he discussed that which was in regard to obvious critical assessment, to connect an account and support an interpretation and judgment. Smith stated that the final goal of criticism is the development of humane magnitude. However, these scholars suggest various explanations about art criticism, yet,

they are in harmony and, overall, they compromise the aims of teaching criticism. All of these scholars value criticism as a sense with which to recognize and appreciate art; moreover, all of them suggest approaches and procedural guidance or general values for employing in art criticism (Smith, 1973).

Smith (1971) said that,

“Art criticism in literature is assumed to be several meaning; it is considered a subject matter in itself and introduced as a body of knowledge that has reasoning, different suggests process and several aims, that for instance “a public reads and recognizes criticism” (p. 11).

2.11.7 Hurwitz (1977) model of art criticism

Hurwitz and Madeja (1977) drew three methods to assessing art and to the work of art being obtainable for education to the learner (Figure 2.13):

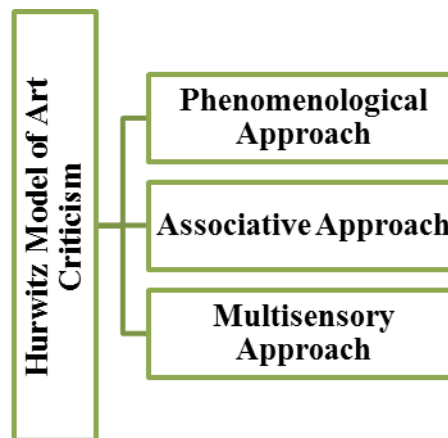


Figure 2.13: Hurwitz model of art criticism (Hurwitz & Madeja, 1977)

In a phenomenological approach, a teacher’s discourse on the critical procedures based upon the artwork provides an explanation of the artwork and analyzes the elements it contains as well as the principles of art used to compose it, and, lastly, interprets the work.

After that, the teacher, in nested steps, uses an associative approach, and holds a discourse around the relevant historical material of the artist; and then talks about the stories and about the artwork; then argues the material linked to the art object.

Multisensory approaches are the last step with which teachers can offer visual resources to raise comprehension skills, and then comprise the student's whole sensory skillset—teachers are able to deepen their students' consciousness and lastly, play games including the learner and art object (Hurwitz, 1977).

2.11.8 Laura Chapman (1978) model of art criticism

One of the art criticism supporters is Chapman who believes that children can achieve the ability to answer to the art; because they introducing with accurate form of feeling and more challenging pictures than they are probably to test by themselves; and know how specialists examine artwork. To understand how specialists test artwork, children need to learn about the process of art criticism and Chapman suggests that some approaches to art criticism contain those elements to which she refers to as deductive, inductive, and empathic. She explained that all of these elements approach and emphasize the critical process of interpretation more than just the process of judgment, excluding judgment totally from the empathic approach (Chapman, 1978). Chapman believed that the three types of art criticism (procedural approaches, naturalistic, observed) manifest themselves in inductive, deductive, interactive, and empathic styles of art criticism (Those four generic styles are identified by Chapman, 1978) (Figure 2.14).

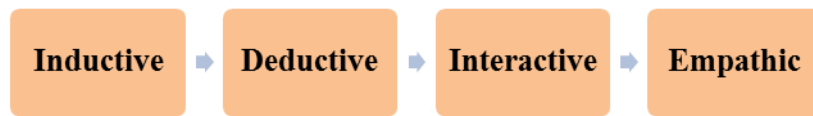


Figure 2.14: Chapman art criticism model (1978)

Approaches to Art in Education by Laura Chapman highlighted replying to artworks, but she also emphasized the necessity of an extensive art program that covered cross-cultural art as well as Western art. She mentioned these concepts earlier than other concepts within discipline-based art education. For instance, she considered the relationships between art and criticism, history, and culture to be important (Chapman, 1978). Smith stated that Chapman specified that art programs must be the selector; they must reflect main traditions of artistic idea and practice in Western culture as well as cross-cultural understanding drawn from anthropology (Smith, 1987).

- i. In an inductive method, students focus specifically on what is perceptually present.
- ii. In a deductive approach, students propose a hypothesis regarding some aspect of the art object and then try to find evidence that supports the hypothesis.
- iii. For interactive art criticism, group debate and, ultimately, that arrived-upon consensus characterizes instruction; the empathic approach entails an analysis of the object's expressive qualities as these relate to felt responses and kinesthetic (body) movements.
- iv. Nonprocedural art criticism is also included in this model. Such forms either do not follow any particular format or protocol, or they could be any combination of deductive, inductive, interactive, and empathic approaches. This model specifically deals with instructional art criticism, not professional or journalistic art criticism. Barrett has noted

that professional art critics usually do not neatly follow the art criticism format steps of, for example, description, analysis, interpretation, and evaluation. In this sense, non-procedural art criticism may be more compatible with "real world," professional art criticism (Barrett, 1989).

While the Chapman model has similarities with the DIPC model which was designed by the researcher: both models have a prediction component, yet, in the Chapman model the deductive phase (second phase) related to the hypothesis. In this part, students have to find evidence that supports their hypothesis about art objects like in DIPC (P, refer to the Predict).

2.11.9 Karen A. Hamblen (1984) art criticism questioning strategy

According to Hamblen (1984) once suitably ordained, training questions may bring up learner partnership and the improvement of difficult degrees of thinking. Most questions modeled in classrooms, though, draw memory-recall answers. A questioning strategy advanced in Bloom's taxonomic assortment may suggest a much-needed property to present art criticism, since art criticism plans discoursed prepare just common strategies and recommendations. For each of the six levels of Bloom's taxonomy, scholars Clegg et al. (1968), Sadker and Sadker (1977) and Sanders (1966) have recognized main key words, usual question words, and elementary procedures. The main word specifies the semantic word that is most expressive of the classification (Figure 2.15).

The art criticism strategy which is defined in Hamblen's model has a construction resulting from educational theory that had advanced from the results of educational investigation. It is an academic model advanced on the assumption that an art criticism

questioning strategy in the style of the Bloom's taxonomy framework may *raise* art critical skills and may be helpful to practical question-answer discourses in the art classroom.

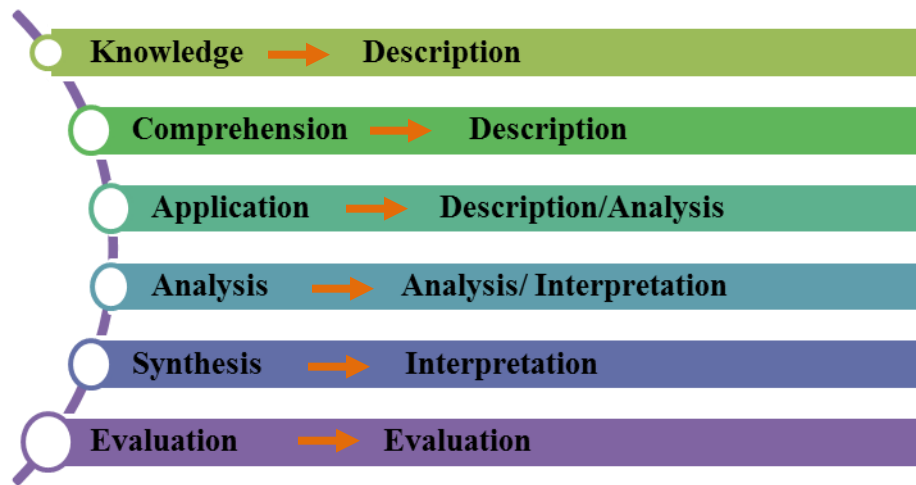


Figure 2.15: Hamblen art criticism questioning strategy (1984)

It can also be indicated that based on Hamblen's idea, from these specific models which were explained above, models of art criticism are related to Bloom's taxonomy. These models consist of genuine, verbal info and continue complete, gradually challenging applications and examines to a last assessment. Though, it should be considered that likenesses among Bloom's taxonomy and models which were mentioned above would not be taken as an essential evidence of justification, however, there may be somewhat of a suggestion of educational compatibility (Hamblen, 1984). Hamblen (1991) also has articulated concern regarding the teaching of art criticism by,

"Non-art specialists or art specialists who have not had the opportunity to problematize their art preferences and what these preferences mean for instructional choices" (p.19).

Hamblen (1991) stated that to achieve some insight into the situation of educators, the addition of art criticism in the school schedule would be valuable. Although, to achieve information on educators' attitudes about such instruction, it can also be relevant to describe how educators observe the teaching of art criticism, and what they recognize it to be. Attitudes and beliefs are founded upon an individual's basic conceptions of various phenomena (Marton, 1981).

2.11.10 Lankford (1984) model of art criticism

Lankford stated that achieving knowledge in art criticism may also benefit one as they encounter other skills principal to life. Art criticism elevates the appreciation of art and the procedure of critical thinking. Lankford stresses on the observer's awareness, in addition to the attributes of the artwork. Lankford's model has five stages (Figure 2.16):

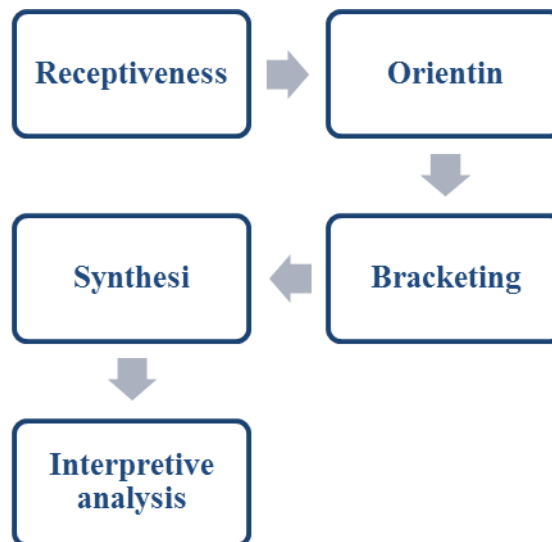


Figure 2.16: Lankford model of art criticism (1984)

Receptiveness is the first stage of the Lankford model, in which the viewer is required to free himself and answers the requirements in order to obtain new info. The

second stage is orienting that which the observer deems is necessary to distinguish the visual boundary in which an artwork exists. In the third stage, the observer needs to focus upon the present qualities of the object and limit critical discourse to the meaning that is related to the message of the artwork. In the fourth stage, the observer argues the symbolic and representational values within the artwork, as well as the associations of basics of art and feelings continued by these elements. The last stage of Lankford model is where the viewer argues the judgment and importance of the artwork in its entirety. This conversation is advanced with caution and attentiveness, as no outcome is definite (Lankford, 1984).

2.11.11 Mittler (1986) model of art criticism

There are different art criticism methods, but the most popular methods were designed by Gene Mittler (1980) and Edmund Feldman (1970). These two models offer continuous procedures that predestinate the conduct that students perform from the early stage encounter with an artwork through to a higher understanding and deep thinking. These models encourage students to being more critical with their inquiries by perfectly describing what they see (Figure 2.17). By doing interpretation and making judgments, a student moves toward a more valuable analysis and deeper understanding of art.

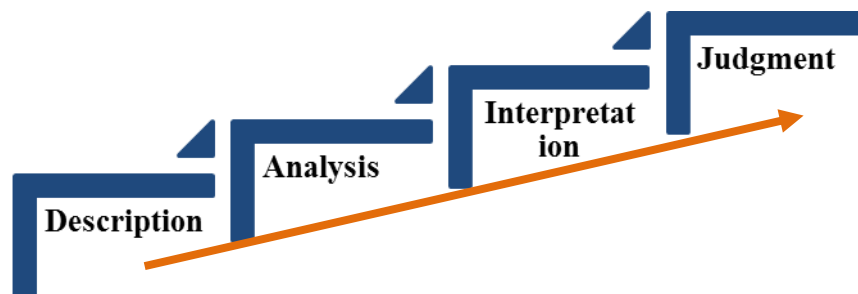


Figure 2.17: Mittler model of art criticism (1986)

In this part, the researcher chose Mittler and Edmund Burke Feldman's models as other models in art criticism to focus on. The Feldman model of art criticism is a basic and important model relating to students who should start learning criticism from the beginning and follows how learning criticism would influence their future artwork. They are influenced because they are supposed to become art critics and learn to see artwork through an interpretation and judgmental lens.

The familiar and aforementioned art criticism method, the Feldman (1982) model, also used by Mittler (1982), contains layers of description, analysis, interpretation, and evaluation. As can be readily ascertained from these brief descriptions, most art criticism models are similar to Bloom's taxonomy in that they start with factual, literal information and proceed through increasingly problematic applications and analyses to a final evaluation. The effect of individual cognitive style on art criticism has only recently been examined (Douglas, Schwartz, & Taylor, 1981; Savarese & Miller, 1979). Many questions still remain.

While these methods are beneficial in increasing students' perceptivity and understanding, according to the Gouma-Peterson and Mathews, some have asserted that their reliance on formalist aesthetic theory has created problems, reducing the ways in which art can be understood or judged as significant (Gouma-Peterson & Mathews, 1987).

The historic or cultural component in a work of art, for example, may not be noted unless teachers under-score this dimension. There are other critical issues. How do Mittler's, Feldman's and other widely-used methods for teaching art criticism use the unique personal experience of the viewer? Both trained and untrained viewers of art make connections between what they have experienced in their own lives and the artwork that has come before them. Many methods of art criticism make little use of such experiences.

Mittler's model, for example, refers to these initial encounters as "pre-mature decision-making" and invites the student to move past them. While they may appear to be naive reactions, are these unsophisticated responses by students to be ignored and quickly left behind?

Feldman and Mittler's models prepare vast educational chances in awareness and understanding. Learners, for instance, frequently miss significant visual info included in an artwork. They may never pay attention to the art basics and principles' purpose, or reflect upon an artist's intention or motivation. Conforming to these models over some of the ideas obtainable here would prepare the art teacher with critical methods from which discourse might continue regarding the worth of art criticism (Venable, 1998).

2.11.12 Anderson (1988) model of art criticism

Most methods of art criticism used in art education have their roots in the method delineated by Anderson (1991), which rapidly developed during the early part of the century (Mathias, 1929; Dewey, 1958). Anderson (1988) model design consists of (Figure 2.18):

Reaction	<ul style="list-style-type: none"> • consists of, global, sensory and evaluative answer
Perceptual Analysis	<ul style="list-style-type: none"> • Representation • Formal Analysis • Formal Characterization
Personal Interpretation	<ul style="list-style-type: none"> • means look-ahead, predicted
Contextual Examination	<ul style="list-style-type: none"> • contains the, who, what, when, where, why, and how surrounding the artwork
Synthesis	<ul style="list-style-type: none"> • Resolution • Evaluation

Figure 2.18: Anderson art criticism model design (1988)

Reaction is the initial level of the Anderson model design for art criticism which consists of global, sensory and evaluative answers. Sentences like, “Wow, I couldn’t understand it,” “This is fantastic!” and so on are typical evaluative reactions. After reaction, perceptual analysis is the second level which includes describing the aim and apparent qualities that can be deduced from the first response. Perceptual analysis has three stages; beginning with representation of the clear features that are observed the first time. This level contains visual elements, techniques, and subject matter. Anderson said that accurate qualities should develop during perceptual analysis. The initial guess and idea may be exchanged due to discovery latent evidence (Anderson, 1993).

Formal analysis is the second process of perceptual analysis which plays a profound part. This level underscores the discovery of importance relations between forms

and thematic concepts. Mittler found out that principles of design are the suitable tool for analysis in this part. The learner has to refer and pay attention to each element as to determine whether it fits or not, why, and how. Although they also have to become disaccustomed to principles which seem proper and make sense for art work (Mittler, 2006).

Eaton indicates that formal characterization is the last level of perceptual analysis. To determine and define the formal significant qualities, students must be able to identify artwork styles which influence the meaning of works. This step is a bridge to reach interpretation because it's a compound of analysis and creative planning. To recapitulate, the learner should be more focused and deep with their thinking in this stage. Formal characterization can be wide or short in the case of educational criticism (Eaton, 1988).

Personal Interpretation is the third level of the Anderson model of art criticism which means to look-ahead and predict. This concept is a combination of the perception of the data with the early response and also evaluates content, form, and feature. The explanatory phase begins a main shift in cognitive functions, from predominantly critical intake to predominantly synthetically sensory projection.

Anderson showed that critical procedure at this phase of the creative plan requires that one connect to the visual evidence to make sure that the student remains within the source and origin of the object being criticized. Effective interpretation demands that individual associative practice and skill be borne, and the presumption that forms are purposeful and have sense, and artworks explain something beyond only surface form (Anderson, 1993).

Subsequent interpretation that is suitable for the educator to introduce includes contextual and historical awareness. This step, according to Mittler, called contextual examination, enables additional viewpoints on the conditions of the work's making and its life since it was completed. Contextual examination contains the, who, what, when, where, why, and how surrounding the artwork. It is information expanded toward the artwork rather than from it (Mittler, 2006).

The last step of synthesis includes two processes. The first, solution, is solving individual or interactively increased interpretations with those of the specialists as defined in the contextual examination. Remembering that the rules of visual imagery rely on a presentational nature that it means unlike things to dissimilar people-various meanings have to engage. Students who may prove and discuss for meaning that runs counter to the professionals', or rather the artist's, and may point to visual evidence, should be respected for their positions.

At this point in the viewing, aesthetic questions can surface. For instance, as to whether or not the artist's say is the last expression on meaning in works. Does the artist have further right to distinguish concepts than the educated observer? If we deny agreeing with the artist's expression, can we reduce that word completely?

Eaton asks: how can we fuse the interpretation we came up with, with what the artist or other critics say? This is also an appropriate time for a teacher to introduce aesthetic theory, in this case, issues revolving around artistic internationalism (Eaton, 1988).

In the process of synthesis, aesthetic theory is also basic. Formalism, pragmatism expressionism, conceptualism, and mimesis theories must be brought up to create a

comprehensive summative evaluation of artwork. For instance, students might refer to overstated forms, arbitrary color, and active brushwork explanations of artwork potency through an expressionistic agenda. Can an evaluation of the artwork refer to the social district? Is the context, the subject, in and of it, important to us as human beings, or is it trivial? Are the technical and compositional qualities weak or strong?

How has the technical handling of the content influenced the subject? At this time it is also suitable to assess the experience of meeting the work, i.e., how realization and related values can have been changed or supported during the procedure. As with interpretation, all explanations of evaluation should be criterion-based and appropriate in the face of visible proof (Anderson, 1993).

Finally, Barrett said, it is crucial to note that educational art criticism and critiques of student artwork are not synonymous. Critiques are primarily exercises in which students examine their own and other students' work with the goal of technical improvement and better relations between the technical means and students' perceived conceptual ends (Barrett, 1988).

Art criticism is observing artworks; typically done by qualified artists or artisans, from learners' own and new cultures, through to the aim of defining meaning and importance of the artwork and what it may explain about the human situation. It is done systematically, and doesn't merely improve students' knowledge and the sensitivity that comes with improved cognizance; it also trains systematic ways of thinking about art, and thinking in overall.

Redfern, (1986) stated that,

“Art criticism trains learner’s critical skills although at the same time taking them beyond the "straight-jackets of their own limited experience" (, p. 94), giving them visual access to the collective heritage and wisdom of the ages found in art. Art criticism, when integrated as a way of thinking, can be an open door to the world.

The researcher found out that in the Anderson and Feldman model, there are some similarities; both of them in the second stage indicate to Formal Analysis, also both models, in the last steps, talk about Evaluation which is the important step in each analysis. Similarly, Contextual Examination is present in both models.

However, the Anderson model is designed in five phases; phase three, Personal Interpretation, relates to prediction; there is a similarity between DIPC model which was designed by the researcher and the Anderson model (1988) of art criticism in third phase, which may help students learn variety model in art criticism area.

After review and investigation about some of art criticism models above, the researcher indicated that, although all of them suggest certain knowledge with the specialization in art criticism; each of them takes the objects of art criticism to be more particular artworks that consist of the visual environment; and all of them fosters the improvement of a critical social awareness with art criticism. All these scholars’ writings about art criticism and its aim; they are often cited in the literature of art criticism and supposed to sufficiently describe art criticism in art education. These scholars served as a fundamental base for improving questions asked of studio art lectures toward their exercise of art criticism when teaching art criticism in their classes.

In summary, Feldman (1970) determined features of criticism as description, analysis interpretation, and judgment; Smith (1973) defined description, analysis, characterization, and interpretation, and Chapman (1978) offered some dissimilar methods of criticism each with wisely determined steps. These authors list a diversity of particular aims for each of the process and activities they present.

However Smith, Chapman, and Feldman all notice judgment as a significant level of art criticism. As Feldman (1973) stated, evaluation is maybe the least significant aspect of art criticism from an educational standpoint. Two of the four approaches to art criticism by Chapman (1978) don't consist of any judgment steps, and neither does Smith (1973) one of his approaches doesn't include an evaluation part as the rest do.

2.12 Other art criticism scholars idea about criticism

A study by Clark showed that only few theoretical statements guide students on how to do evaluation and criticism. Actually, Clark discovered that art appreciation was not extensively covered, and only referred to briefly in association with art production. The context of art creation and its content should be known to the students as they are conducting criticism. Relationships need to be considered with what is known previously if art is examined from another culture (Clark, 1975).

Contextual doctrine retains the opinion that an artwork should be detained in its whole context, that knowledge and history intensely affect understanding of an artwork. Art instructors such as Chapman and McFee advocate this view, considering that the entire art experience is richer if woven with contextual knowledge.

Risatti said that the outline of cultural importance in the art appreciation curricula was strengthened by Elliot Eisner. He identified that knowledge and meaning are human creations, that a human is the designer of his/her own experience, and that the cultural forms humans learn to use affect the meaning forms that they can generate (Risatti, 1987). Among art educators, he emphasized the necessity of visual criticism and literacy in art appreciation.

Mittler found out that in the 1980s, the state of Texas' Essential Elements of Art and discipline-based art education, sponsored by the Getty Foundation, became significant to art appreciation and development of criticism. The Essential Elements and DBAE research started to direct more art teachers for the study of art criticism accompanied by art production, art history, and aesthetics (Mittler, 2006).

Aesthetics were included in the curricula and instructional methods by art educators (Mittler, 2006), but it was not easy to conduct as most educators had slight to no training or background. *Art in Focus* by Gene Mittler guided educators on the way to embrace the four essential areas in the philosophy for DBAE and the Essential Elements for Texas. Gradually, art teachers searched for curricula that incorporated application of studio instruction and art-critical modules. The aesthetics component was considered by Mittler which included wider issues, such as the question of why art is appreciated, as well as the incorporation of art theories, and definitions of art and the nature of the aesthetic experience.

Art in Focus written by Mittler presented the aesthetic theories of emotionalism, formalism, imitationalism, and formalism as pertaining to the students. These theories of aesthetic were associated with the process of art criticism. Imitationalism guides emphasis to the subject matter or literal aesthetic qualities. Formalism grabs attention to the formal

aesthetic qualities in the work of arts. Emotionalism deals with the communicative aesthetic qualities, the moods, feelings or ideas shared by the work. Theories of aesthetics were found in few other textbooks of art, while there was increasing support in art education to comprise aesthetics in the curriculum (Mittler, 2006).

Educators are uncertain about a methodology for teaching criticism and aesthetics based on Anderson idea; therefore, studio-oriented programs still lead art education, however, programs increasingly cite the teaching of art appreciation as their goal. The theory of the art student as critic and appreciator is overcoming the outdated model of student as artist and creator. The latest alteration in direction moves the result of art appreciation from generating an artwork to creating criticism through developing perception, inquiry, discrimination, judgment and knowledge within students (Anderson, 1990).

Concerning culturally-based art education, demonstrations by art educators, for example, Kristin Congdon (1989) and the path in DBAE literature have falsified a stronger shift in that direction.

More stress on these topics is seen in publication of research and writing on teaching and learning in criticism, aesthetics, and art appreciation from the 1990s to the present (Chanda & Daniel, 2000; Chanda & Basinger, 2000; Greene, 1995; Erickson, 2005).

Specifically, some of these publications deal with teaching in criticism and aesthetics and debates as to how and when should children be exposed to criticism and aesthetic concepts (Erickson, 2005; Chanda & Daniel, 2000; Chanda & Basinger, 2000).

Wolff and Geahigan believe that art criticism might be recognized as a form of studied discussion, as a type of inquiry, and as a discipline (Wolff & Geahigan, 1997). Though all of these ideas are related to the design of curriculum and instruction, educational theorists, for the most part, have focused their attention on critical discourse in devising models of criticism for schools. Such models typically present a series of activities, linked to the performance of different types of statements. In the popular art criticism Feldman model (1967, 1970), he divided criticism into four steps, which is again comprised of Description, then Analysis, after that Interpretation and the last step is Judgment. The pervasiveness of these models has led many practitioners and classroom teachers to equate criticism with talk, spoken or written, about art.

The extensive acceptance of such patterns as representations of what art criticism is and should be raises a number of questions which, even at this late date, have yet to be adequately answered. What are critical statements? How are critical statements individuated from one another?

How adequately do such models reflect actual critical discourse? And how are such models to be translated into classroom instruction?

Since the era of Plato, exploring history in the early stages of the criticism of art entities, functions of art, and dialogue on the role of artists has been practiced. Art history is supposed to be critical as historians select particular artists and works to debate.

Barkan indicated that art criticism was presented into the literature of art education as an inquiry mode to assist students to appreciate and understand art (Barkan, 1962). According to Geahigan, no method can precisely denote what critics really do. He deliberated on the procedure of critical inquiry for appreciating artworks. A critic must first

understand an artwork, before he/she can evaluate it; yet due to the complication of artworks, there are different ways to evaluate and understood them (Geahigan, 1998).

Barrett stated that, to the contrary, we can describe art criticism according to what critics' say they do and what they really do. Critics define images and try to express their responses of thinking, feeling, and understanding as words. They express the effects of the artwork on the viewer subjectively. Some of them describe their work as one to define, understand, and assess art (Barrett, 2000).

Art criticism is narrowly tangled with aesthetics and appears also in discipline-based art education as a distinct discipline, even though it is tied with art history, because any criticism replicates the morals of the critic.

Critics work for audiences of art and individuals who need to think critically about the society and times in which we live. Similar to artists, critics create meanings, but use magazines pages instead of canvas. They have ethical and aesthetic values that they encourage in their script. Their common objective is to raise readers' appreciation and understanding of art, surrounded by the intellectual and the political milieu in which it is prepared, and its likely world effects (Barrett, 2000).

Before 1980s, the research of Vygotsky (1971) and Dewey had combined with work of Piaget in developmental psychology into the comprehensive tactic of constructivism. It frequently exploits peer criticism and collaboration as a way of helping students to grasp a new understanding level. Lively practice is the basic level of any constructivist experience. These elementary formations of constructivism were also observed during the era of John Dewey, who prohibited the idea that schools should emphasis on rote, repetitive memorization.

As an alternative, he suggested a process of focused living, inspiring students to involve in practical, real-world workshops to prove their understanding through collaboration and creativity. Although Dewey (2007) used the reconstruction of experience concept to define the essential education process, present theorists exploit a comparable term, constructivism.

In 1995, Stout performed a study of her pre-service specialized fundamentals course in another study of learning in art for education of numerous methods and values of art criticism teaching at the secondary level. She used a casual conversational format in this course that she described as organic. Students reserved journals that had two columns: the right for dialoging and intellectually networking with the left, and the left for class notes. Students also learned practice and theory of critical thinking in graphic arts.

Johansen explained an interactive discourse among educator and learner that starts by feeling (holistic description), proceeds to explanation (description and interpretation of parts and relations), and then ends with obligation (judgment). Johansen's discourse methodology is consistent with the questioning strategy that has herein been determined; the educator's questions are directed to an art object somewhat than the learner's own art production (Johansen, 1982).

In Gagne's theoretical framework of learning, Armstrong and Armstrong advanced a model that calls for art criticism dialogues in these areas: informational (description), leading (classification and analysis), and probing (relationship formation and conclusions) (Armstrong and Armstrong, 1977).

In specific, the forms of info processing and linked social behaviors (restructuring abilities and interpersonal competencies) in Witkin's theory recommend that art priority can

be a function of the relationship between art style and cognitive style more than other variables examined in past research.

According to Witkin, relatively field-dependent persons may respond favorably to works of art with social and expressive content and make preference decisions on the basis of intuition and salient cues. On the other hand, relatively field-independent persons may respond favorably to works of art with abstract and ideational content, those requiring an analytical or restructuring (if ambiguous) approach (Witkin, 1989).

Sibley's claim that works of art are neither esoteric nor simple objects of sense perception accounts for his distinction between aesthetic and perceptual qualities. This distinction contributes support to judgments employing aesthetic concepts. Sibley distinguishes between two types of remarks that we make when referring to works of art. The first type consists of two kinds of comments used in distinguishing non-aesthetic and aesthetic features. He says we can see non-aesthetic features without any exercise of taste or sensibility (Sibley, 1959).

Words like "red" and "curve" describe such features. Aesthetic features, on the other hand, do involve taste or perceptiveness. One uses concepts of taste when describing the arts with terms like "balanced," "serene," "dynamic," "garish," "vivid," or "tragic."

Aesthetic terms based on MacGregor's ideas are often metaphorical or partially metaphorical, as when, for example, a color in a painting is called "vitreous." Moreover, Sibley notes, references to non-aesthetic features of a work are not logically sufficient conditions for applying aesthetic terms to it, because these features are discernible without taste (MacGregor, 1970).

As Barrett found, professional art critics make no attempt at separation, often mixing descriptive information with interpretation and evaluation. "Logistically, interpretation couldn't explain without describing step and vice versa. Describing and interpreting are like a circular, moving together (Barrett, 1991).

Barrett (1991) state that for most critics, description is rarely worth free, that judgment tinges a great deal of description as well as interpretation. Usually, Barthes (1978), and other postmodernists subscribed to the hypothesis that the idea of value neutral thinking is a mistake.

The only way criticism can be separated from history and aesthetics in a practical sense is that it, like studio production, is a physical practice. It is an activity, a craft in which a skill is developed and techniques are refined through practice and application. The practice of this craft is art criticism. Any talk about the nature of this activity is Meta criticism (Eisner, & Day, 2004) and rightfully falls into the camp of aesthetics.

Art criticism is funded by aesthetic theory. Among the dominant theories funding criticism have been phenomenology analytic, positivist, Marxist, romantic, pragmatic, structuralist, and deconstructionist aesthetics. Important figures in this parade include Kant, Wittgenstein, Santayana, Croce, Dewey, Collingwood, Whitehead, Langer, Hegel, Danto, Dickie, Beardsley, Derrida, Goodman, Weitz ... and on and on.

Munro's (1956) model for art criticism, which rises out of a Barnes Foundation gestation and codifying ideas also expressed by Dewey (1958) in 1934, continues to serve as a touchstone for many empirical oriented models of today (Chapman, 1978; Feldman, 1987; Mittler, 1980).

Another empirical model (Hamblen, 1984) is built on principles borrowed from Bloom's (1956) taxonomy and stresses pedagogical specificity. Clements (1979) had developed an inductive/ holistic model. Johansen's (1982) model relies on organic dialogue. Both of these models stress "natural" human reactions as foundational to their structures. Kaelin (1981) and Langford (1984) subscribe to phenomenological principles bracketing non-aesthetic factors and proceeding from surface to depth qualities.

Ragans claims that the dissimilarities these models have among them, though they all subscribe to the evidence, developed early in the century. He claims that meaning in art is based on the viewer's interaction with the perceived qualities of a specific image, rather than an ideal is position which holds that meaning should be based on predetermined deals. Many contemporary methods de-emphasize affective functions as being appropriate. Being able to talk about works of art; learning the basic skills and knowledge essential to communicate in each art form is the center of arts instruction (Ragans, 2004).

Art educators, for some time, have advocated the inclusion of art criticism as an important component of art programs curricula (Greer, 1984). Bullock and Galbraith, (1992) warned that art teachers will need to have a variety of teaching capabilities and strategies at their disposal in order to cater to the broader art curriculum that now exists in schools.

Chapman and Newton reported that the results of their survey indicate a wide range of interpretation by teachers of what the teaching of art criticism involves. They also noted that teachers of art in elementary schools are less likely to use the term "art criticism" than art teachers in junior, middle, and high schools (Chapman & Newton, 1990).

McSorley has surmised that teachers, when interviewed in an investigation of teachers' perceptions of national curriculum innovations (McSorley, 1996), revealed more confidence in teaching art which focused on practical art production rather than on the critical appraisal of artworks. In a study of art curriculum, Anglin concluded that teachers were often the authors of their own curriculum documents (Anglin, 1993).

Art teacher education programs often fail to deliver adequate or appropriate experiences in art criticism which are easily transferable into effective classroom practice by future teachers of art (Eisner, 1998). A greater understanding of teachers' conceptions of the teaching of art criticism could serve as a useful tool in the preparation of both specialist art teachers and, in particular, teachers who often enter their art teaching experience with little prior engagement in the world of art.

Pincus Witten's writings offer a distinctively important critical perspective. Pincus-Witten (1984) was the first art critic to challenge the formalist critics of contemporary art (e.g., Clement Greenberg). His most important contributions were to Post-minimalism, especially in the area of Conceptual art. He coined the term "Post-minimalism," indicating it as a movement (Wolff & Geahigan, 1997).

Art education majors are taught values and methods of art criticism in their curriculum and methods courses, and through their studio courses, they are also routinely and frequently exposed to studio critiques by professors of art. If art education students eventually teach the way they have been taught, it is likely art professors' critiques of student art works will have a significant impact on how future teachers treat criticism in their own classrooms.

Students of art education can be affected by their contribution according to the Eisner idea in studio critiques than through reading about criticism in art education texts or infrequently practicing criticism in art education courses or possibly by taking a course in criticism (Eisner, 1976).

Stout (1995) created a case for the lively review of the researcher/teacher aspect of her qualitative case study that focused on setting rather than generalizability, for worthwhile and meaning development in the education practice (Hyman & Perone, 1998).

Art and philosophies are quickly and continuously changing in the modern art world, as Elkins and Engelke state. They mention that, if today we desire to understand what describes a good artwork, we should also explore present art criticism. Usually, art criticism goes beyond art history, i.e. art history attempts to sustain itself along with art criticism. In this sense, art history turns into art criticism history. Consequently, it is important to understand how present art critics make judgments about works, how they affect the art world and what the fundamentals and limitations of these judgments are (Elkins & Engelke, 2003).

Art criticism comprises analysis, interpretation, and decision making; deciding what should get consideration and determining what good art might be. If art criticism is considered as the basis of the art world, we would unavoidably suppose that art critics can make legitimate and reliable judgments about artworks.

Yet, the chapter on contemporary art theories demonstrated, because of the multifaceted field of modern art and the dematerialization of art, it is difficult to make any judgment, even a consensual one.

When the historical development system sustained by the Renaissance during modernism, art critics had an easier job than today. Formalist criticism systems, methodologies, and standards that art critics followed and used in all types of art developed into the 1960s. However, this was the period when modern art faced the unclear image of pluralistic styles; these established standards for determining what is bad and what is good may not be required in artistic styles anymore involving artworks that discard their dominance. Now, criticism emphasizes on content and meaning, interrogating the art world, art itself and offers a powerfully socially critical meaning. The artworks in a multicultural art world should be inspected consistently with their own values and should not be linked to an eternal, global, or everlasting narrative (Elkins & Engelke, 2003).

Danto (1997) stated that,

“A pluralistic art world calls for a pluralistic art criticism, which means, in my opinion, a criticism that is not related upon an exclusionary historical narrative”, and that takes every work up on its own terms, in terms of its reasons, its concept, its references, and how these are materially embodied and how they are to be realized (p. 150).

Barrett pointed out there are several differences between the goals identified by professors of studio art for conducting critiques and those commonly outlined in art education literature for teaching art criticism. The studio professors develop the art production of their students by using critique as a particular goal (Barrett, 1988).

Another is character-building via acquirement: how to expose interpretation in evaluation about art and coping with discrepancies. The significant goal of art criticism is to develop learning further so that students generate and diverge into different kinds of art,

such as types that engage with architecture, cinema, television and all of publicly designed space; therefore, students come to comprehend the visual dimension of social living.

Geahigan expressed that art criticism is a polymorphous and basically challenged perception which is always debatable. Since this is the essence of art criticism, it would be an error to presume that there is one good way to critique art. It should be considered that questions of educational value occur while selecting between competing aims for the practice of art criticism as well as competing notions and methods of involving students in art criticism (Geahigan, 1983). Here, the researcher collected the related papers and authors existing in the art criticism research area (Table 2.2).

Table 2.2: Art criticism publication, Web of Science Website (2013)

Author (s)	Year	Journal	Title
Carrier	1993	Source-notes in the history of art	Baudelaire and the origins of formalist art-criticism
	1986	Leonardo	Theoretical perspectives on the arts, sciences and technology - philosophical art criticism
	1985	Leonardo	Theoretical perspectives on the arts, sciences and technology
Halasz	1983	Arts magazine	Art criticism (and art-history) in new-york - the 1940s vs the 1980s
Kuspit	1986	Art criticism	The narcissistic justification of art criticism
	1981	Art in America	Art, criticism and ideology
	1981	Arts magazine	Stops and starts in 70s art and criticism
Barrett	1994	Journal of aesthetic education	Critics on criticism
	1989	Journal of aesthetic education	A consideration of criticism
	1988	Studies in art education	A comparison of the goals of studio professors conducting critiques and art education goals for teaching criticism
	1989	Journal of aesthetic education	Consideration of criticism

	1991	studies in art education	Description in professional art criticism
Conolly and Haydar	2005	British journal of aesthetics	Irreversible generalism: a reply to dickie (george dickie)
	2003	British journal of aesthetics	Aesthetic principles
Geahigan	2002	Journal of aesthetic education	Art criticism: reflections on the evolution of an educational concept
	1999	Studies in art education	Description in art criticism and art education
	1996	Journal of aesthetic education	Conceptualizing art criticism for effective practice
	1983	Visual arts research	Art criticism: an analysis of the concept
	1996	Journal of aesthetic education	Conceptualizing art criticism for effective practice
	1999	Art education	Teaching pre-service art education majors: the world of the work
Anderson	1988	Studies in art education	A structure for pedagogical art criticism
	1993	Studies in art education	Defining and structuring art criticism for education
	1990	Studies in art education	Attaining critical appreciation through
	1991	Art education	The content of art criticism

Hamblen	1986	Studies in art education	Three areas of concern for art criticism instruction: theoretical and research foundations, sociological relationships, and teaching methodologies
	1991	Visual arts research	In the quest for art criticism equity: a tentative model
	1984	Studies in art education	An art criticism questioning strategy within the framework of bloom's taxonomy
Smith	1973	Journal of aesthetic education	Teaching aesthetic criticism in the schools
Lankford,	1984	Studies in art education	A phenomenological methodology for art criticism
Feldman	1992	Studies in art education	Formalism and its discontents
	1973	Journal of aesthetic education	The teacher as model critic
Danto	1996	The journal of aesthetics and art criticism	From aesthetics to art criticism and back
Macgregor	1970	Studies in art education	Concepts of criticism: implications for art education
Mack	1994	Journal of aesthetics and art criticism	Modernist art criticism: hegemony and decline
Lovano-Kerr	1983	Studies in art education	Cognitive style revisited: implications for research in art production and art criticism
Gilliatt	1980	Studies in art education	The effects of habituation, the feldman-mittler methodology, and studio activities on expanding art preferences of elementary students
Donmoyer	1993	Theory into practice	Art criticism as a guide to student evaluation

Mcsorley	1996	Studies in art education	Primary school teachers' conceptions of teaching art criticism
Jeffery	1947	The journal of aesthetics and art criticism	Some problems in the philosophy of art criticism
Venable	1998	Art education	Questioning the assumptions behind art criticism
Hollingsworth	1983	Studies in art education	The combined effect of mere exposure, counterattitudinal advocacy, and art criticism methodology on upper elementary and junior high students' affect toward art works
Olsen	1983	Journal of aesthetics and art criticism	Value judgments in criticism
Taylor and Carpenter	2007	Journal of aesthetic education	Hypermediated art criticism
Crockett	1958	The journal of aesthetics and art criticism	Psychoanalysis in art criticism
Lee	1993	Art education	Professional criticism in the secondary classroom: opposing judgments of contemporary art enhance the teaching of art criticism
Carney	1994	Journal of aesthetic education	A historical theory of art criticism
Stout	1995	Studies in art education	Critical conversations about art: a description of higher-order thinking generated through the study of art criticism
Ice	1969	Art education	Criticism in art education: its role and relevance

2.13 Studio Practice

Studio practice dominates art education practice at all levels in school, as well as in higher education at university. Studio practice involve student engage in art making in specific field of art, like, visual arts, graphic design, ceramic and etc. A number of qualitative studies have been assumed which explored some of the difficulties of learning and teaching studio practice in higher education such as the effect of art world beliefs on departmental, instructunal and students beliefs and behavior (Adler, 2003; Madge & Weinberger, 1973); associations among student characters, beliefs and aim (Strauss, 1970); and how students involve in creative processes (Cornock, 1984; Getzels & Csikszentmahalyi, 1976).

Moreover other investigators have discovered personal connections and relationship of a trainer's philosophy to curriculum and instruction (Dinham, 1987; Janesick, 1982) and the social, philosophical, environmental and educational dimensions of a ceramics class (Stokrocki, 1981). With quick changes taking place in student population, art world practices, art technologies and educational institutions continued study about real studio classroom is essential so that investigators may recognize the nature of studio practice in numerous contexts.

Through studio practice in relative to art criticism activities in the classroom students interpret and judge specific artworks. The work of art itself should lead the method to investigation. Writing art criticism can be thought of as convincing writing, with understandings of meaning supported by reply judgement. Critic's explanations are active. Critics write to be read, and they must capture their readers' attention and engage their

readers' imaginations. Critics want to encourage their readers to realize a work of art as they do (Barret, 1994).

Studio critiques are likely to be very significant in a student's education because of the pure accumulation of critiques learners participate in during studio courses in numerous media in several years. Studio practice that involves criticism are also likely to be effective involvements because of the students' severe and vested interest in the critiques since it is their own work which is the topic of critiques. Harmony between studio practice and art education programs in the practice of art criticism would improve the chance of success for the attainment of art education aims for the training of art and art criticism (Subramaniam, 2009).

2.13.1 Art Criticism and Art Making

The learning of art criticism train students to create visual distinction about modern art works and to inquire into the sense of both these artworks and their own. They study that an art work can, at once, be quickly understandable in general outward yet haunting and evasive in what it just insinuate or gradually reveals; that one artwork can dodge as much with rich treatment and tools as another may with well-honed simpleness; that some artworks yield layers of sense slowly, while others may overwhelm with grandiloquence (Spratt, 1987).

The appreciation of such accurate but significant qualities arouse students to prepare reasons for their judgments and challenges them to express and write perceptively about art. Art criticism, with its emphasis on current art, exposes that a changing substitution of styles and events characterizes our times. The learning of these conditions shows the learner that

accommodation to change is rarely smooth or simple, whether with individuals or jointly, in society.

The teachings of art may be useful in such active periods, for the creative energy and critical eye of the artist may present beneficial alternatives to the rigidity and defensiveness that can prevent the very changes essential to reservation vitality. From a learning of contemporary art history, we learn that artists are creating among the more alert critics of overworked values and empty or shopworn practices (Spratt, 1987).

However artists have frequently been regarded as ahead of their time, possibly they are but strongly attuned to surrounding conditions and willing or compelled to make new artworks reflecting their consciousness. In doing so, they may challenge the status quo, appear uninterested or in opposition to recognized conventions, or even appear to subvert cherished values. With time and its changing background, though, these works may suggestion salutary alternatives to social as well as individual dilemma, dissatisfaction, and conflict.

2.14 Introduction to the Iranian higher education

Like in other countries, tertiary education in Iran has been significant in all aspects. Dynamic economic status is achieved by developing higher education, which relies on knowledge and reinforcement of scientific development. In Iran, 1795 higher education institutes founded; although the government financially supported 1200 public universities (Karimi, Chizari, Biemans and Mulder, 2010).

To analyze the improvement of the tertiary education system in Iran, one must explain an internalized as well as externalized opinion of its task and meaning. Contrasting

with other Asian countries, higher education in Iran has been inward looking, answering to the instant requirements of society in speedy transition. Higher education in every country emphasizes on national issues, contrary to international challenges or internal stress, rather than external issues that change postsecondary education. The options not only pertaining the theoretical framework apply; they are also defined with the uniqueness of every nation. (Postiglione & Mak, 1997).

Due to the increasing the population in Iran and also the importance of tertiary education, most of the young people want to enter university. On the other hand, the universities should change their policy and structure and be more updated to increase the knowledge of learners; and prepare them for the job market in society.

Hosni Djehane (2000) found out that private education has been growing since the 1960s. In Iran, the public sector is underfunded. On the other hand, the quality of the programs in the private sector established problems in education.

There is a partiality toward the private sector in Iran; private education accepts more students than governmentally funded university do, due to the number of branches and tuition expenses. One of the problems in the educational system in Iran is in the teaching structure; which lecturers do not follow based on the any pre-established roles but they do proceed based on their taste.

Floor believed that in Iran, higher education is not reinforced by an intensely-rooted practice of quality assessment at state-run universities. For a long time, Iranian universities could not monitor themselves and create effective, internal arrangements of quality assurance. As for internal monitoring, the academics have been unsuccessful in their attempts, leading to a system of bureaucratic control and supervision. New concepts have

been raised due to recent changes in Iran, including the principle of self-evaluation at universities, based on scientific freedom and academic independence. But still external, bureaucratic control is the leading tendency in administration and political structure in Iran (Floor, 2002).

Art, particularly visual art, is a worldwide language, presented through an encoded way of representing the world. Regardless, art also permits the understanding of other cultures and creates room for healthy emotional expression by the people. People do art for enjoyment of it. Making and observing visual art seems to raise our ability to draw out and even intercede in emotional response (Jensen, 2001).

2.14.1 Brief history of art education in Iran

One of the keys to progress in the new millennium is education. Smith argues that education involves not simply teaching and learning, but also exercising artistry and developing connoisseurship and criticism (Smith, 2006). The Iranian higher education system has been expanding quickly throughout the past two decades (Tavakol, 1999). Quick developments of higher education in an atmosphere of social and economic change militate against the inherent flaws in the system. The development of education conforming to social and economic facts in dissimilar countries with several different cultures is hard.

In 1851, in Dar al-Funun, the Western academic manner of universities in Iran was established by the effort of the Royal Vizier Mirza Taghi Khan Amir Kabir, with the purpose of teaching and training experts in different fields (Clawson & Rubin, 2005). After some decades, education in Iran was reformed substantially; however, these qualitative changes were less successful (Ashraf, 1997). Although Tehran University was established

in the 19th century in Iran as the first modern university, the traditional system of university education was founded more than 10 centuries ago when Islam came to Iran (World Bank, 2009). New policies after the Islamic revolution had an impact on the university education system in Iran. The new academic system was adopted to broadcast the new norms that sprang forth after the revolution in 1979 (Ashraf, 1997).

2.15 History of art education

This part is divided into the history of art education in the world and Iran and also history of painting in before revolution and after revolution in Iran.

2.15.1 Art Education in the World

La Pierre and Zimmerman (1997) said that, one of the primary aims of art education is to progress knowledge about the ways art instructors use innovative insight to increase their perception of themselves in diverse worlds.

Ralph Smith (2006) in his opinion stated:

“The emphasis on cognition in art education is predicated on the increasingly accepted belief that art is a basic form of human knowing” (p. 153).

During the twentieth century, art education scholars believed that teaching art should change; in this time people see art as an entertainment rather than a scientific major.

Richard Hickman (2005) stated that,

“Overall apprehension in America about principles in education might be said to have its origins in the late 1950s, throughout a period of critical reflection on the education system. Arising from this general concern, the National Assessment of Educational Progress (NAEP) was set up as a long-term, nationwide curriculum project” (p. 21).

Atkinson found out during the 1970 and 1980s, students’ art activities were explained and understood as functions of self-expression. Self-realization was a popular term that underpinned logic and justified the goal of art education (Atkinson, 2002).

Education is an important issue all around the world; beside that, art education became more significant in the twenty-first century because students became more involved with creativity in order to show their emotion and display the use of art in everyday life.

By the twentieth century, art education was changing from the training of drawing and then shifting to using principles of design for training art. The art curriculum was shifted in the 1920s; in this period, there was concentration on creative self-expression relying on Freud’s opinion about negative responses of suppression and also to increase the need for democratic concepts in schools (Eisner& Day, 2004).

Art education research initiated in the late nineteen and early twenty centuries indicated that psychologists observed kids’ sketches in order to draw evidence of their characters and indicative efficient personalities.

Eisner and Day state that, the scholars like Freud and Jung, Walter Sargent at Chicago and Earl Barnes at Stanford focus on the perceptions of art and visual literacy. In the mid-twentieth century, numbers of significant psychologist instructors were increasing, among them was included Rudolf Arnheim, who focused on (visual thinking), and Viktor

Lowenfeld, concerned with (creative and mental growth) and development; Howard Gardner (visual intelligence); cognitive scientist David Perkins discovered the connection between artistic creativity and intelligent growth at Harvard Project Zero. Art education drew validity from the relations that recognized the incorporation of cognitive lessons in visual imagery and the creation of notions and ideas (Eisner& Day, 2004).

As the previous literature discussed the points of view of scholars around the world, in Iran art education around the same time, the Qajar era, students were taught in Master-Apprenticeship style; although they followed new European strategies in art education; however, the contemporary society did not accept and understand new ideas from Western countries.

Washington State in 2003 raises an additional step to inclusion visual arts in standardized assessment. This obtains the system of the Classroom Based Performance Assessment (CBPA). The CBPA is planned to evaluate Washington State's important academic education necessities. Through 2008-2009, Washington's goal was to enhance the new valuation or usage approaches to assure that all learners have the opportunity to learn the essential academic learning requirements that comprise social studies, art, and health (English, 2010).

Tom Hardy (2006) found that,

“There was a trend in the United States, based mostly on a move away from Discipline Based Art Education (DBAE), to invoke postmodernism in curriculum studies in art education” (p.45).

2.15.2 Art education background in Iran

The roots of modern, contemporary Iranian civilization began in the Safavid era through the Qajar era. The Qajar period was from 1794 until 1925. Learning the art of painting in Qajar gradually evolved in several stages. European artists traveled to Iran, sending students abroad in the early Qajar period for learning techniques, new civilizations, created new intellectual to the painters in Iran (Haraty, 2002).

With changing political institutions and the emergence of the constitutional movement in society the meaning of the art also became humanity. One of the first results of these changes was the launching of the first independent school of painting, which was led by one of the masters of art, Courtier Kamalolmolk. During this time, political issues were involved, and later on, these were the cause of Iranian evolution in the early twentieth century. With the efficiency of social and historical patterns, the formation of the first college of art in 1940 was established and academic art training evolved in the following years (Halimi, 2001).

Art education in the schools was based on European principles, and it gave new meaning to art. With the formation of the Darolfonoon School and establishment of the painting courses and teaching in this institution, proficiency of painting in techniques, as well as new ideas and methods, increased (Halimi, 2001).

Higgins & Harris (2007) believed that,

“In order to gain access to university, Iranian students have to complete three separate stages: a High School Diploma, a Pre-University course and a competitive university entrance exam. This is a highly competitive single examination which students should pass in order to enter higher education” (p.9).

A primary focus of art education in Iran, following the Qajar period and continuing on for hundreds of years by the powerful Iranian artists, has been on the practical. At this stage, art education was based and centered on the traditional criteria of the religious spirit of the ruler and master presiding over all activities. Professors taught science and the experience of art to the student (Karimi et.al., 2010).

At this time, due to this type of atmosphere, and the compliance with social status during nurture and training of artists, great artists in those days grew. There were few breeding artists from the broad masses of people that were ignorant and uneducated, and this created a privileged place for the artist in society.

On the other hand, a limited population, as well as a lack of material priorities in everyday life, living in small towns as their support system, special attention was paid to the rulers of some sections as well as the history of art and artists, as well as the internal balance of supply and demand depends on the artist's artwork. Second phase beginning and end of the Qajar era to the Pahlavi continue (Hosseini, 2000).

At this period, with the influence of western culture, general training methods imitated art academies and schools in Europe. They brokered college educated teachers working in the West and even run by foreigners, imitative incomplete programs and practices of European art academy, one after another in a vocational school and art schools are performed.

Colleges of Fine Art in 1940 formed and founded the academic system; generally, the traditional system was marginalized and left to decay (Kiani, 2009). The problem with this kind of Western education system implemented in Iran lies mainly in the difference in concepts of art between cultures.

After a long period of emulation, without any type of speculation toward the European style of education, gradually, Iranian philosophers and enlightenment thinkers held a discourse and gained insight about the need for change, renewal, and assessment measures in this arena. They believed that the key to the road to freedom from traditional backwardness were to expand education, professional training, development that would change people's minds and renovate the very basis of the educational system (Haraty, 2002).

The third stage in art education after the Islamic Revolution included a change in criteria, changes in management and displacement of educators, as well as the changing of programs and standards. After the Islamic Revolution, the Supreme Council, in collaboration with some university art lecturers, endeavored to review the earlier program: to arrange and develop the new programs that were to be run at universities and art schools.

2.15.2.1 Iranian Art Universities and Higher Education

Higher education in Iran contained three phases. The first phase began from outset up to the Iranian Islamic revolution in 1979; in this time Western models with government upgrading and modernization mingled with the universities' constructions. Establishment of the Islamic Revolution coincided with the second phase of tertiary education history; universities began a constructional shift toward the Cultural Revolution with Islamic forms as well as the national ideological-political system. After the Islamic Revolution, higher education chances became the subject of ideological and political assessments (Ameri, 2003).

In the framework of sudden struggles at the universities, the Cultural Revolution resulted in closure of the universities, higher governmental interference, and the development of a centralized evaluation system beyond higher education. In the late 1990s, the third decade of the Islamic Revolution began (Namini, Patel & Edwards, 2003) with slow but relatively profound reforms within the setting of Iran's society.

Mghsoud Farasatkah (2008) stated that,

“Throughout third step, progresses such as the rise of new social groups and classes linked with the improvements of the information and communication age and globalization have caused in new challenges in the Iranian society, and expanded even to the state's lateral sub-systems and emergence of the new generation of experts” (p. 23).

Higher education in Iran primarily includes academic courses leading to associate, Bachelor's, Master's, and Ph.D. degrees. The main active institutions of higher education in Iran are as follows: Government sector, Non-Government Sector, a) Islamic Azad University (Open University), b) Non-Government Institutions of Higher Education and c) Distance Education. The rapid growth and expansion of higher education in Iran during two decades led creation of the Office of Supervision and Quality Assurance (OSQA) in 1995 at the Ministry of Science Research and Technology in Iran (SQAI). Also in all universities the center of supervision and QA, as well as the council of QA were established for self-assessment (Ameri, 2003).

The excellent schematization council in Iran lead by the Minister of Education, Research and Technology has not yet formulated and adapted new educational programs and regulation, at least in art faculties.

Currently, Iranian art faculties have continued to develop the traditional pedagogy, but Iranian higher art education needs to change from the present immature stage to the professional level (Namini et.al., 2003).

2.16 Brief history of Tehran University

Tehran University, the biggest and first institution of higher education in Iran was founded in 1940. The University of Fine Art was founded with faculty of fine arts courses in architecture, painting, and sculpture. The opening of the Tehran University campus coincides with Iran's European familiarity, and made this university the mainstream of European civilization relations and innovative science. Now, the Fine Arts University is replete with five departments: urbanism, architecture, music, visual arts and dramatic arts, which is the oldest collection of art education in Iran (Hatami, 1963).

With the decision of Ministry of Culture's to establish a college in 1940, Andre Godard was elected for planning, launching, and also leading the college. André Godard was invited some construction engineering faculty to teach at Tehran University. The architects that were invited include: Siro Maxim (French) Roland Dobrol (French), Moser (Switzerland), Babolyan Khachyk and Mohsen Foroughi (Iran).

The faculty of the Fine Arts University launched three degrees in architecture, painting, and sculpture that, after nearly seventy years after their establishment, now have a special place in Tehran University and higher education in the fields of art, architecture and urbanism in Iran. The fields of painting and sculpture are among the first fields at the faculty of Fine Arts, which were established seventy years ago with the architecture program (Marefat, 1992).

The University was modeled on the French higher education institutions and even the French engineers who designed the Tehran University buildings. The faculty of fine arts courses and programs was based on the exact pattern of the École de design Bozar, and university buildings were designed by European architects Dobrol Roland, Maxim Siro, Markov, Alexander Moser, Andrea Goddard, and Mohsen Foroughi (Marefat, 1992).

The reason that the researcher chose Tehran University was UT is the first and most famous university in Iran which followed the European teaching style. Tehran University is recognized as a symbol of higher education in Iran. Acceptance to the Tehran University's famous undergraduate and postgraduate programs is very competitive and is conditional to the top percentage of students and learners who accepted after completing the national entrance examination. Continuously, Tehran University gains the number one selection of eligible and favorable candidates amongst all other universities in Iran.

In the late 1940s, the university structure curriculum gradually was modeled in a movement toward the American university system. American universities and academic staff who directly supervised the activities at Tehran University consisted of Indiana University, University of Illinois at Urbana-Champaign, University of Colorado at Boulder, University of Alabama, And Colorado State University (Marefat, 1992). Current curriculum in Tehran University (Fine Art Faculty) for painting course was attached in Appendix A and B.

2.17 Introduction to the Iranian painting

With regard to geographical location, Iran has always been directly in contact with the great civilizations of both East and West. During different historical periods, Iranian artists often influenced, or were influenced by, art elements from other cultures. Yet, they have mixed these with the spirit of Iranian art, so the result was closer to Iranian culture and art (Mohammad Khazaei, 2000). Iranian art flourished in the distant past, and century's later Iranian art had also inspired western modern artists (Kashefi, 1991).

European customs influenced Islamic Art in the eighteenth and nineteenth centuries; this happened in most of the Muslim world. Muslim art quality had been ruined when European tradition mixed with it; creativity no longer existed in the Islamic Art afterward (Kuiper, 2010). Universities and students suffered from this change, because they doubted whether they should maintain their own art styles or revolutionize them altogether.

Iranian painting in the second half of the nineteenth century, during the Qajar dynasty, was influenced by European styles of painting, particularly a combination of Renaissance, Baroque, and Realist styles. There were three incentives for change in Iranian art in the Qajar period: social and political alterations, a revival of interest in the art of the Safavid period, and the strong influence of certain artistic styles from Europe.

During the late eighteenth and early nineteenth centuries, art became more descriptive to meet the increasingly materialistic aspirations of its patrons. The artists of this era bypassed experimenting with techniques such as perspective and chiaroscuro to express their feelings and thoughts. To reflect their intention, artists established a new style that could be considered Realism (Maleki, 2009).

Art during the Safavid epoch (1502-1736) became the basis for Qajar painting because of the direction taken by two Safavid artists, Kamal-al-Din Bihzad (1460-1535/6) and Reza Abbasi (1565). Meanwhile, European painting was represented in Iran by the Armenian community and the increasing numbers of European travelers (Modares, 2006).

The most significant element that caused the shaping of art in the late Qajar period was European art. Aidin Aghdashloo (2000) stated that:

“Iranian artists had studied the of Western art in search of find another ways to communicating in a period when art was becoming a social issue and was still not limited to the royal court” (p. 23).

Ayatollahi and Haghshenas (2003) stated that,

“The establishment of the faculty of Fine Arts by Andre Godard, which was late run by Mr. Forughi in later years, caused the shutting down of the old Behzad School after which the preservation of traditional and authentic Persian art was left to the department of Fine Arts” (p.294).

As this Westernization suited the policies of the new political organization the (former) Ministry of Culture began investing in and promoting the training of young artists in these new styles while the old Persian artists especially those who continued the create the old Ghahveh-khane or imaginary images, were gradually forgotten (Aghdashloo, 2000).

2.17.1 Iranian painting in Post-Revolution

Painting in Iran improved and grew from 1377 AH (solar). This growth may be divided into two parts. The first phase began from the revolution to the end of war, in

which various styles and groups were formed. The next phase contained artworks that were made after the Iran-Iraq war (Ayatollahi & Haghshenas, 2003).

Ayatollahi and Haghshenas (2003) stated that:

“The first group of artists continued the artistic trends of American and European styles and followed fewer of well-known characteristics of the Islamic Revolution. They created a series of superficial, shapeless images or compositions of lines, shapes and colors, which presented eye-catching and visually pleasing scenes, or as they called it a form of International art” (p.309).

After the Iranian Islamic revolution, the number of artists extraordinary increased; it was due to the establishment of private and government universities in Iran and attention being paid by people to art more than in past years. Travel to European countries before and after the revolution caused this attention to the art and artists. People followed and wanted to participate in modern life, and tried to have pieces of art in their homes.

Ayatollahi and Haghshenas (2003) stated that, the third group created by young artists have the mentality of the Islamic revolution, but are either ignorant of their artistic background and history or were educated in the European system. They struggle to show religious or revolutionary themes or scenes of the Iran-Iraq war but the style they use is the social-realism of the 20s or 30s that emerged after the Second World War. Iranian modern artists' attention was given to search for new work in the West, and so different trends were seen in paintings in Iran during the 1940s (Mohajer, 2000).

One reason that Iranian art separated from world developments, was to unravel the efforts of previous years for the introduction of new media art (modern art), and artists who worked in those years with new ways of artistic expression such as installation, performance, video art, photo art, didn't have the opportunity to support their successful

work in this area. For the leading artists in the avant-garde arena, it became very tight and desperate (Niakan, 2008).

2.18 Research Gaps Analysis

Research gap in this study defined in different way. First from the analysis of the 143 books and articles and thesis researcher identified that there is a gap among art theory, art criticism and research methodology. On the other hand from search among Web of Science researcher understand that publishing art criticism decrease currently so there is a need to research more about criticism.

The third gap revealed the earlier review of literature showed a number of research gaps. Following Atuahene-Gima's (2004) sorting, the gaps are divided under four categories: theoretical, empirical, contextual, and substantive. Theoretical gaps state to inadequate description or prediction of some phenomena. Empirical gaps refer to the lack of empirical studies or inconsistent findings on some phenomena. Contextual gaps refer to the generalisability of the findings of existing study. Substantive gaps refer to the lack of managerial understanding. The different classifications of research gaps are illustrated in Figure 2.19.

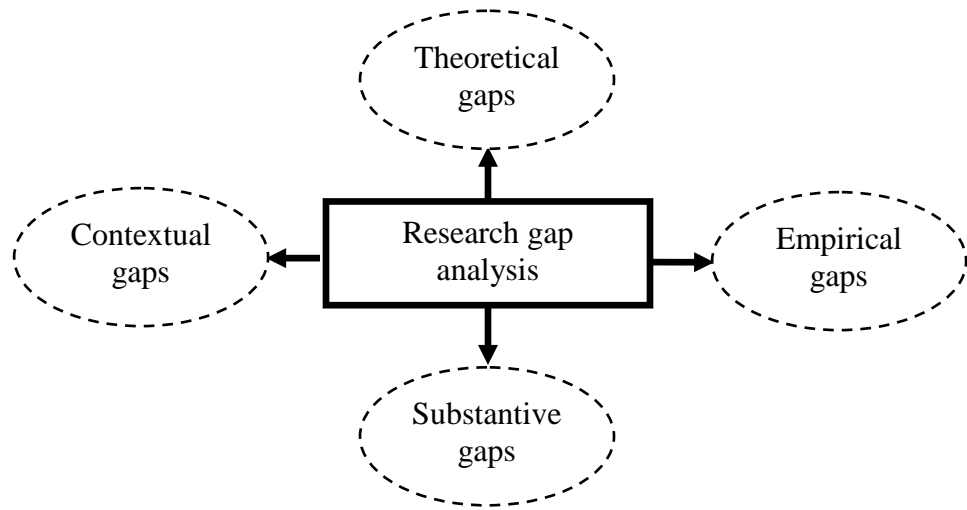


Figure 2.19: Research gaps sorting

2.18.1 Theoretical Gap

There is an absence of frameworks for different challenges and different model for teaching art criticism in studio based class that are faced when lecturer attempting to implement it in the class (Hedayat et. al, 2013). Also, there is an absence of sources to outlining the different curriculum module in this subject. There is a need for a framework to categorize art criticism into diverse studio course class inpainting course. Lastly, there are not enough explanations of the solutions for how to overcome the design and implementing encountered during the different stages of art criticism in studio based class.

2.18.2 Empirical Gap

There are few qualitative and quantitative researches that examined the affecting the implementation of art theories in studio based class in visual art. There is a need for an empirical research that usages the experimental study and interview technique to discover

the influence of art theories on art making in academic level. There are few researches that try to examine and implement this kind of study like, Hanafi (1998); Subramaniam (2009); Kazempour and Ghaffari (2011).

2.18.3 Contextual Gap

There is a need for empirical research from which the findings can be generalised to integrating art criticism to studio based class curriculum projects in the Iranian government context. Walsh (1992) in a study on a discipline-based art education model for criticism and inquiry directed to non-western art indicated that there is a limitation when applied to non-Western art for criticism.

2.18.4 Substantive Gap

There is a managerial requirement need for empirically research frameworks that enable lecturers to comprehend how best they may improve and implement art criticism in the studio based class projects in the universities in Iran.

After finding and reading more than more than 140 articles and books which related to the research topic, research gaps were found. These data investigated based on, subject, literature review and research methodology area. As it is clear, there are gaps in methodology part and also Iranian higher education about art criticism. So researcher in future must focus in mentioned areas (Table 2.3).

Table 2.3: Research gaps

Source information			Search results	Subjects	Analysis results						
No.	Author(s)	Year			Literature review				Research methodologies		
			Critical Writing Critical Thinking Teaching and Learning Art Making Curriculum	Assessment Art Criticism Aesthetic Art Education Iranian Painting	History Definition Bloom Art Criticism Models Iranian Higher Education				Theory-Building Framework Process Model Experimental Survey quantitative Questionnaire		
1	Barrett	1991	1	1	1	1			1		
2	Bissell and Lemons	2006	1	1	1		1				
3	E isner	2002	1		1						
4	Erickson	2002	1	1	1						
5	Feldman	1973	1	1	1	1					
6	Freedman and Stuhr	1996	1	1	1	1					
7	Freedman	2007	1	1	1	1					
8	Creswell	2004							1	1	1
9	Johnson and Cooper	1994	1	1	1	1					
10	Freedman	2003	1	1	1	1	1	1			
11	Majis	2004							1	1	1
12	Talbot	1998	1	1	1	1					
13	Wiersma	1995							1	1	1
14	Weitz	1990	1	1	1	1					
15	Anderson	1993	1	1	1	1			1		
16	Kirby and Kuykendall	1991	1	1	1	1					
17	Barrett	2000	1	1	1	1	1	1	1	1	
18	Bonyanian	2008				1	1				
19	Barone and Eisner	1997		1	1				1	1	
20	Barrett	1989	1	1	1	1	1				
21	Berghoff et.al	2003	1		1						

2.19 Summary

This chapter tried to explain definitions of art criticism, the emergence of art criticism, and types of art criticism, and then described a proposed model of criticism for education and different theories in art criticism. Moreover, this chapter described the history of the introduction of Iranian higher education and art education in the world, as well as the history of painting in Iran. The researcher also explained literature review for art criticism during 1920-1970 education. While the literature in the current study contributed to and explained evidence for the research questions, it also provides a description for the outcomes by citing other studies and referencing the theoretical predictions and explanations of the significance of the research problems in this study (Figure 2.20).

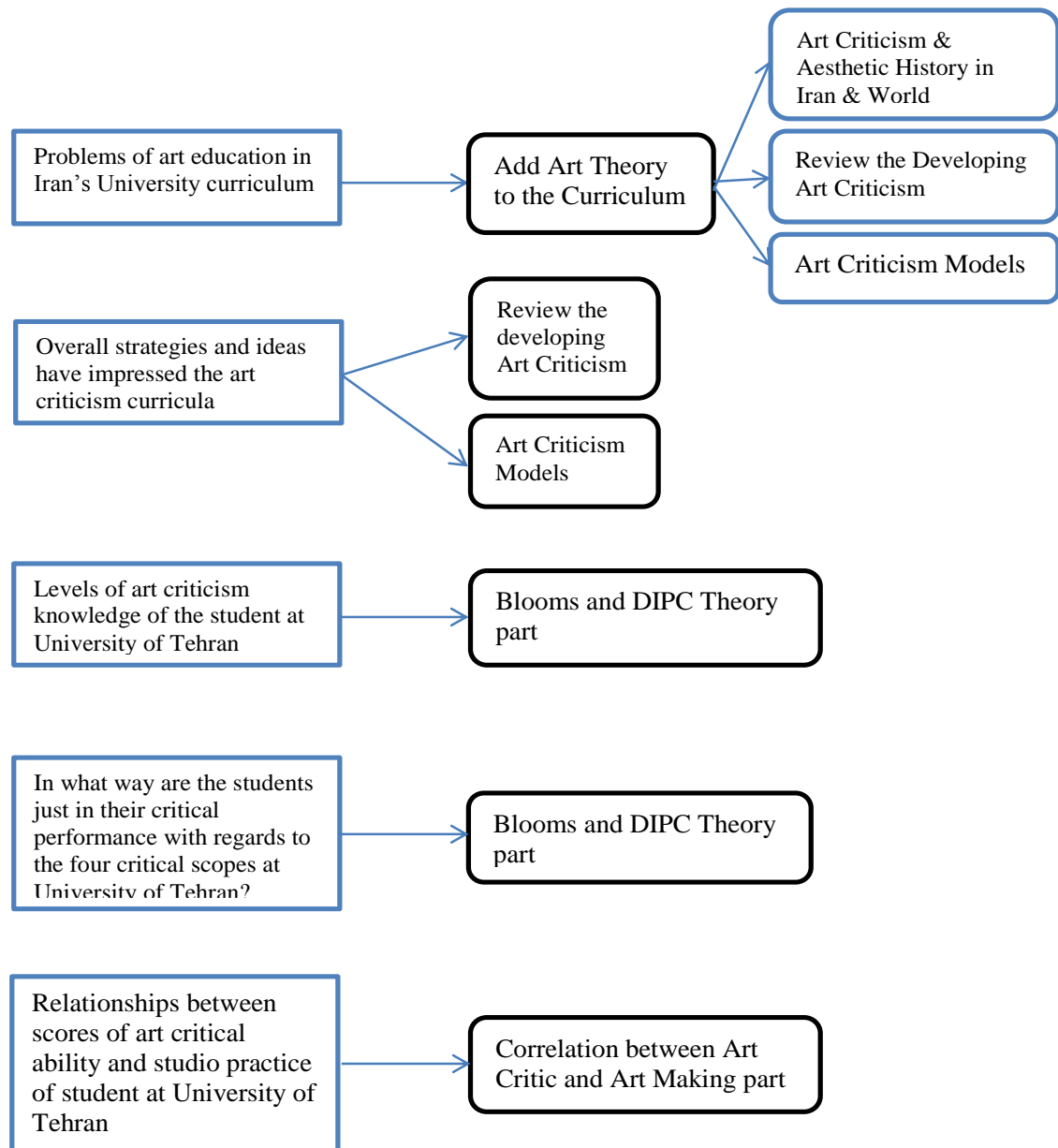


Figure 2.20: Main result and finding from literature review

In this chapter, the researcher used both primary and secondary source literature from more than one hundred and forty references, two thirds of which were from papers, the rest were from books, and some of them were from theses. The goal of finding these resources was to show previous research about art criticism as it pertains to Iranian higher education as well as compare different approaches in art criticism. As the Iranian education system follows those of Western countries and European scholars, there was few literature review sources related to art criticism which was done by Iranian scholars. So, the researcher had to bring art education and art criticism history pertaining to Western countries, since Iranian follows them. Here, the researcher designed Figure 2.21 to show that researchers in the future could follow these additional issues in art criticism areas not mentioned in current studies.

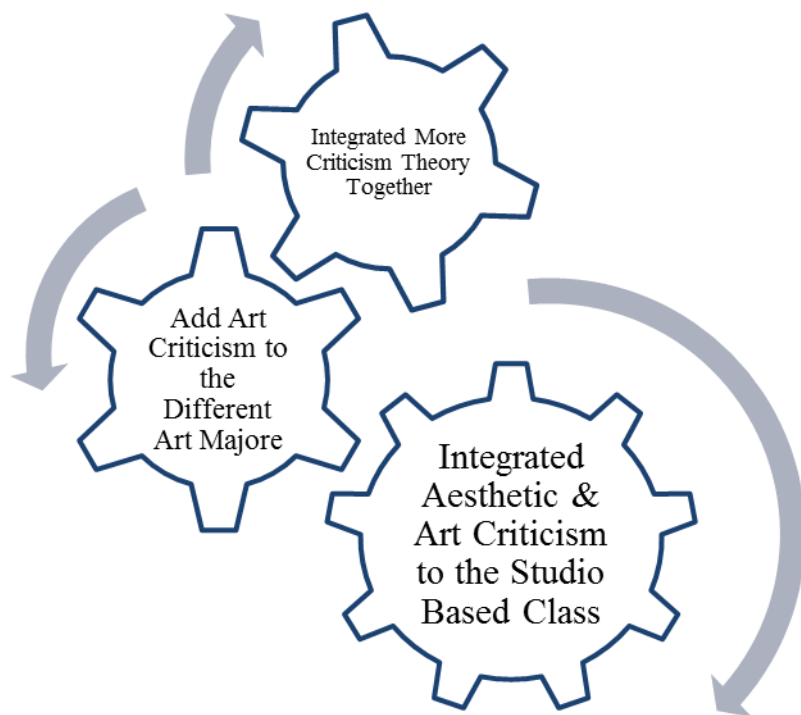


Figure 2.21: Additional research need in this research topic

CHAPTER III

RESEARCH DESIGN

3.1 Introduction

In this chapter, research method, population, and procedures that were used in this study were explained. Moreover, the structure of the experimental method of using the DIPC module (Description, Identify, Predict and Criticize) for teaching painting, as well as statistical procedures for analysis, and also survey study (second study) were explained in this chapter (Figure 3.1).

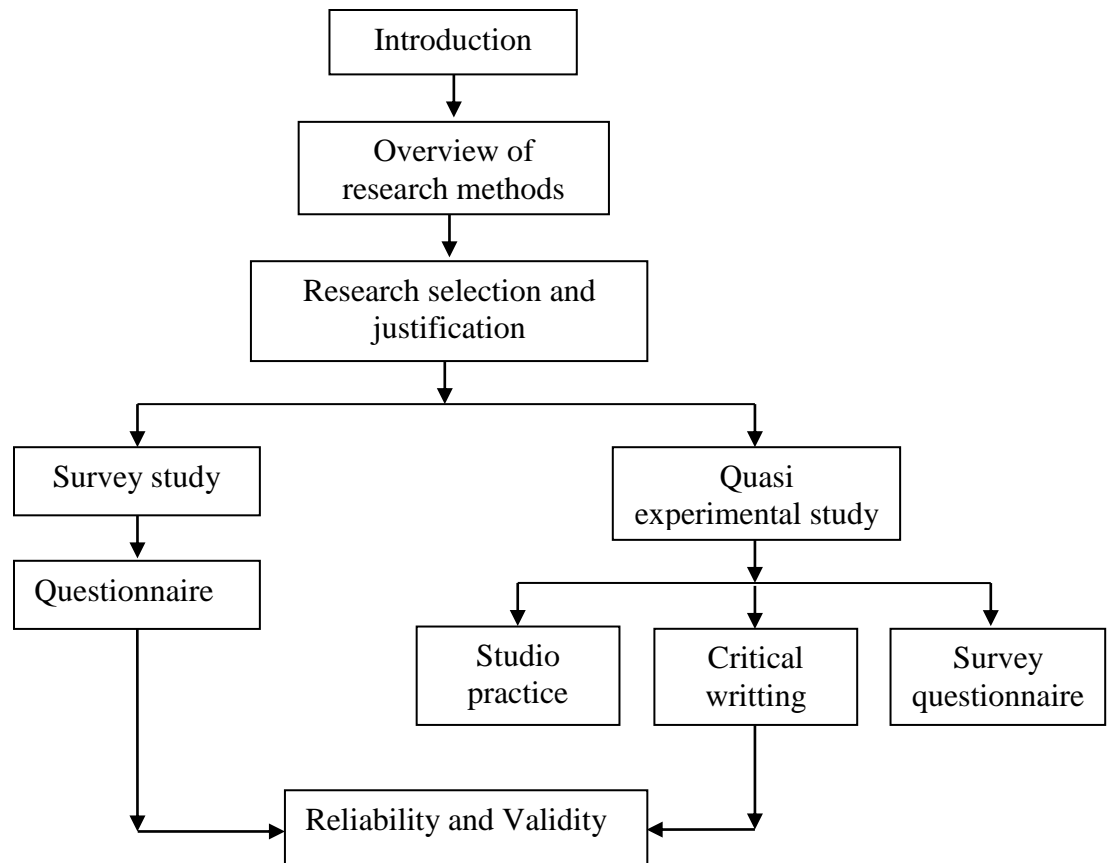


Figure 3.1: Outline of Chapter three

As researcher used mixed method for this study, the qualitative survey done to identify the content problem in art curriculum in UT and others university in Tehran province. After the result showed that there are some changes need for art curriculum based on the instructor's idea, researcher conducted quantitative study to test new design curriculum which based on Feldman's and Bloom's theory and answer research objectives. The assumptions is if the art theory added to the art curriculum, student knowledge will improve and also effect on their art making skills.

3.2 Research methodology for survey study

In this thesis, the researcher conducted two studies: the first being a survey and the second, a quasi-experimental study. This survey study approach is a common design in education. Survey research is a process in quantitative study in which researchers manage a survey to a sample of a population of individuals to define the attitudes, ideas, or features of the population; also, the survey designs differ from experimental research. In surveys, samples are not intervened with as they are given to contributor through the investigator (Creswell, 2004). Surveys are a kind of non-experimental, expressive method that researchers use to collect data from a population.

According to the Basha and Harter (1980),

“A set of people or subject which have at least one characteristic manner in common, called population. Although population could be large or small, researchers straight question just a sample of population” (p.256).

Moreover, the survey endeavors to collect information from persons about themselves, family, or social institutions. This method is principal tool to collect and

analyze data from chosen subjects. Surveys are a main and basic tool for conducting social science study methodology (Rossi, Wright & Anderson, 1983).

Meyer (1998) stated that there exist five stages which have to occur at the beginning of each study: the first one is the choice of topic; second, reviews and summary of the related literature; after that, there is description of the research questions; fourth, an assumption is developed, and finally, there is operationalization.

Based on the Meyer (1998) study, to select the representative sample well, each individual has to have had the chance of being selected to take part in the survey this is called randomization. To ensure that this occurs and that the sample is indicative of the society, Mayer (1998) said that, researchers have to use stratification, which is a kind of sampling technique. The researcher's requirement becomes to select which sub-categories in the population are statistically significant. Though, it is important to create the questions carefully because weakly designed questionnaires reduce the results and make them useless (Meyer, 1998).

The present research aims to investigate lecturers' feedback concerning the art curriculum in Tehran universities, to introduce a new way of teaching art, and the implication of art instruction in studio-based fields of study for undergraduate degrees. This study is carried out based on a survey in which fifty art lecturers contributed. The standard questionnaires, which included 22 questions, were used to assess the objectives of the study. (Refer to Appendix E and F)

In this study, a cross-sectional survey design used; the researcher gathers data on one topic at a time; although the aim of this kind of survey is to test present attitudes, opinions, and views of lecturer in Iran about art education problems. In the survey, the

questionnaire aimed at assessing the opinions and attitudes of 50 art instructors concerning the art curriculum in Tehran universities, which, as the literature reviews indicate, is a justified sample size. It is assumed that the difference between the current art curriculum in Iran and art theory approach would be in the content of the curriculum. To examine the applicability of art theories to the art curriculum, the researcher concentrated the survey in seven universities in Tehran province (Figure 3.2).

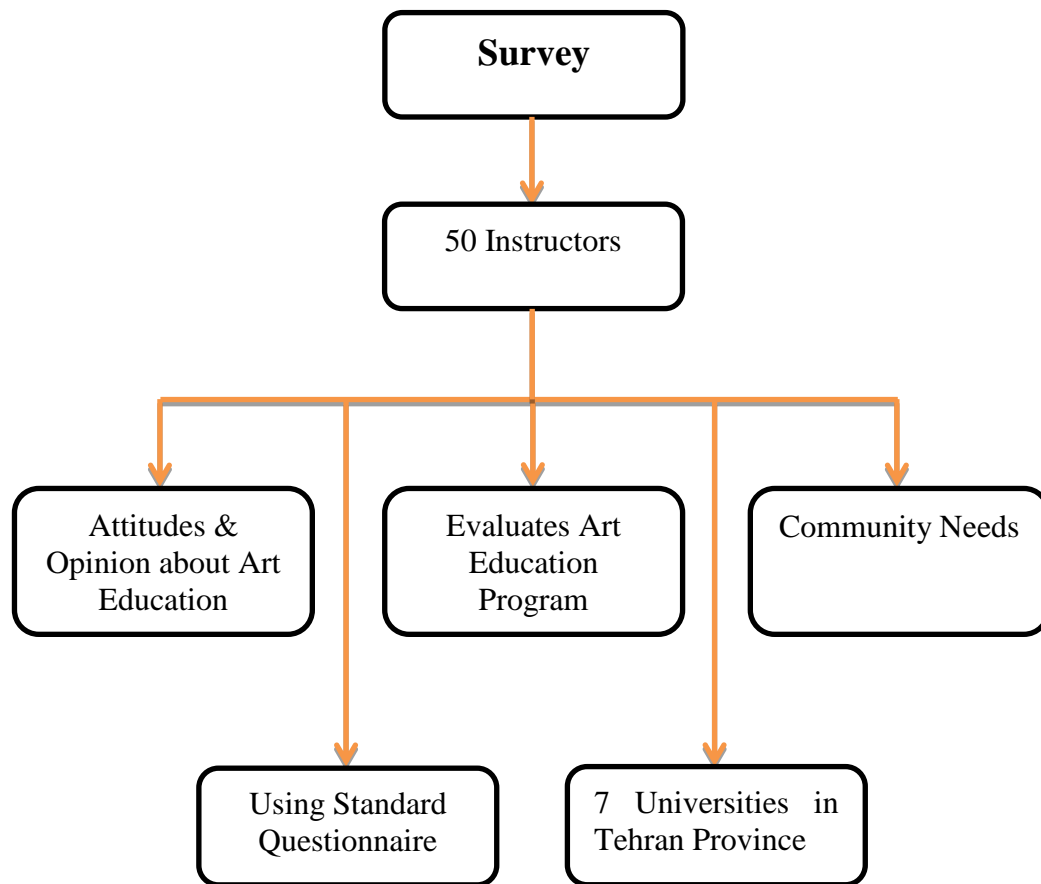


Figure 3.2: Survey study design

For this particular study, samples were drawn from the painting field of the visual arts departments in the selected universities including the Fine Art University, Art University, Azad University (Non-government University), Soureh University, Science and Culture University, Tarbiat Modares University and Alzahra University. Participants were chosen based on their instructors' years of experience and educational levels (Figure 3.3). All the participants (40 males, 10 females) were teaching in visual art at Tehran art universities.

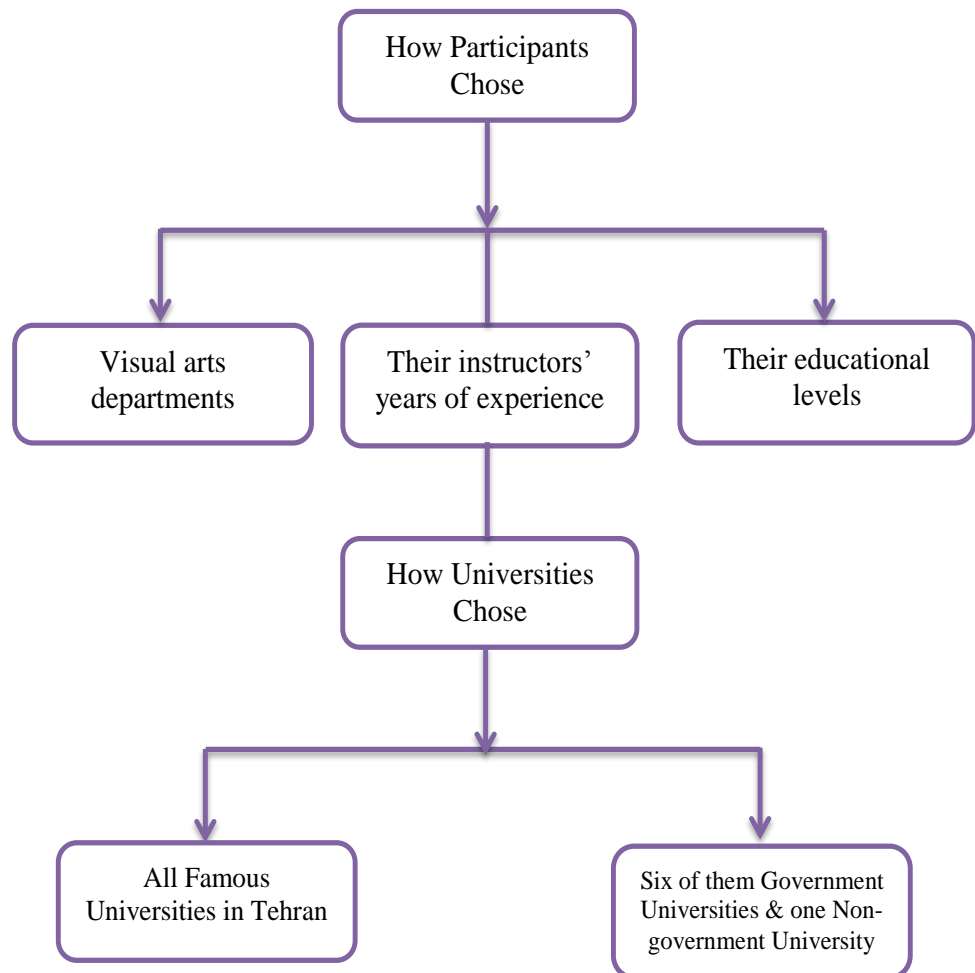


Figure 3.3: How participants and universities chose by researcher

Twenty three of male participants were Ph.D. holders and the rest had Master's degrees (n=17), while for female (n=10), 5 had Ph.D. degrees and 5 had Master degrees. Data for this study was collected through using the standard questionnaire of Jooyon (1992) (Figure 3.4). (refer to Appendix E and F)

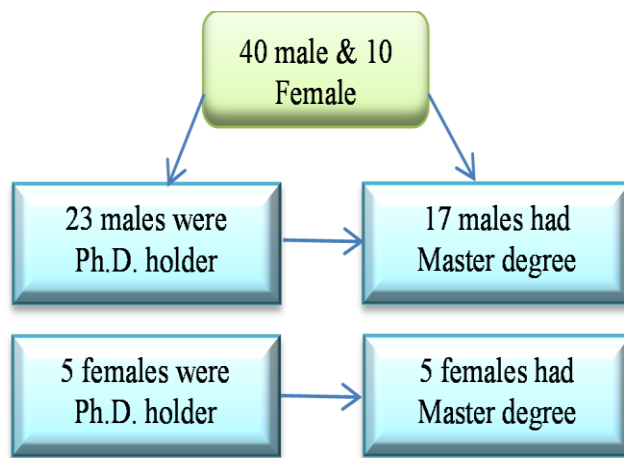


Figure 3.4: Sample information for survey study

3.3 Research instrument for survey

The standard questionnaire consisted of multiple questions items that were divided into two parts; part one included general information about each participant and part two included 22 questions that solicited information on the existing curriculum of their universities and participants' general opinion about, art history, art criticism, aesthetics, and art production (studio art). The validity of the questionnaire was measured by consulting with research experts (n=13) and the reliability of this questionnaire was measured by Cronbach's Alpha coefficient ($\alpha=0.80$).

3.4 Research approach for quantitative (quasi experimental) study

Scholars divided the research methods in education and other majors into two basic types which include: the Quantitative and Qualitative method. In this thesis, the researcher used the quantitative method. The researcher has chosen the quantitative type which emphasizes on collecting data and analyzing in the form of numbers and also emphasizes on the procedures of comparing groups in experiments.

The phenomena have been described through the quantitative method of collecting data in numeric information, and through the use of a mathematical, analysis-based method (Muijs, 2004). The quantitative method procedure is the key component of the study based to the Wiersma (1995). All the procedure must be described in detail and also the combination of activities have to be obvious (Wiersma, 1995).

Since this study adopted methods that examined students' artworks and critical analysis of their own work, numerical data was a good method for this purpose. In fact, such data could support the survey approach in the attempt to relate students' performance to their background characteristics, using descriptive statistics (Figure 3.5).

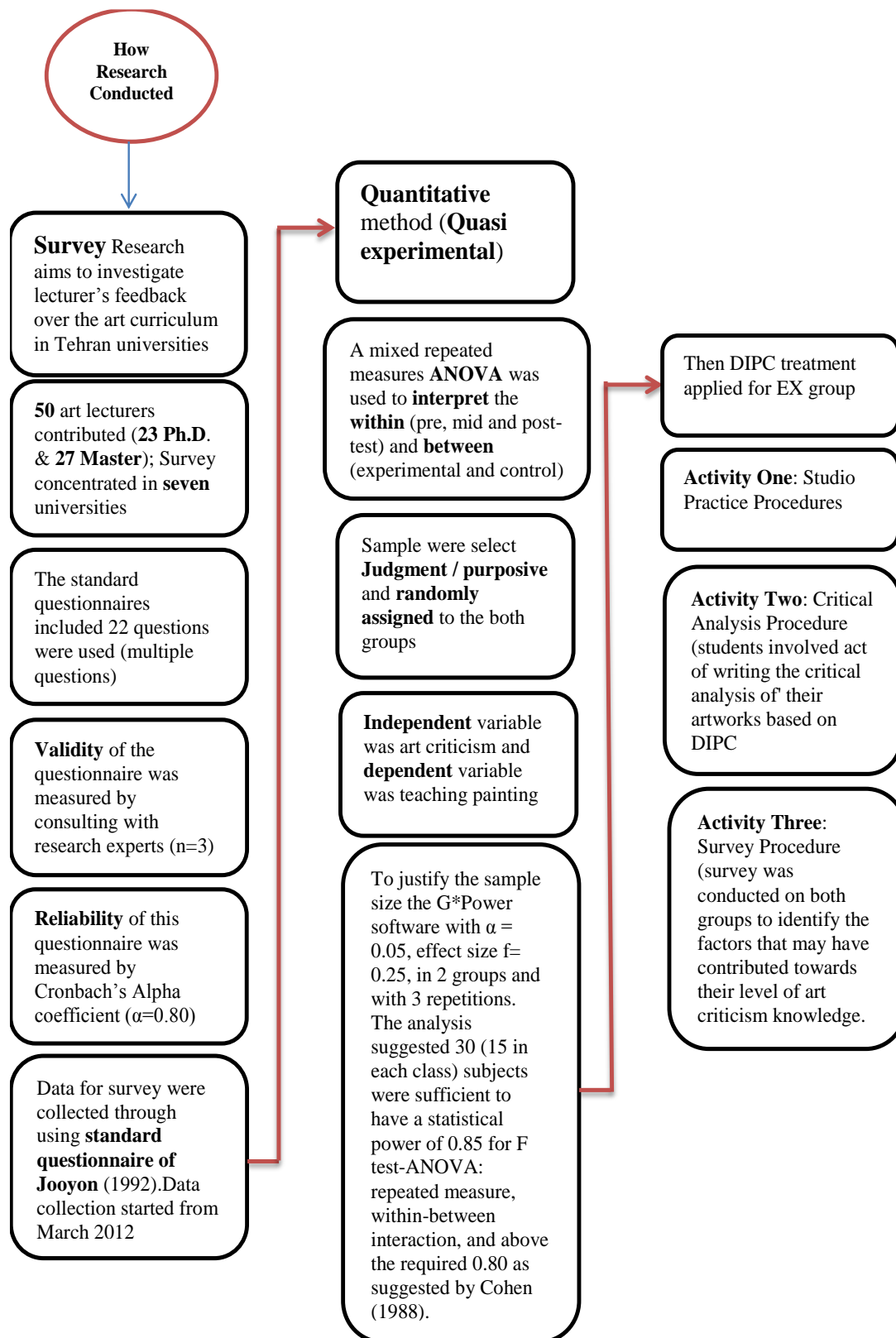


Figure 3.5: How research conducted

A mixed repeated measures ANOVA was used to interpret the within (pre, mid and post-test) and between (experimental and control) effect. Muijs (2004) stated that, quantitative method consists of two types, experimental design and non-experimental design. Experimental method is the investigate that whether activity or material make change in result for subject or not. Researcher assesses this impact by giving one group one set of activity and withholding the set (general activity) from another group (Figure 3.6).

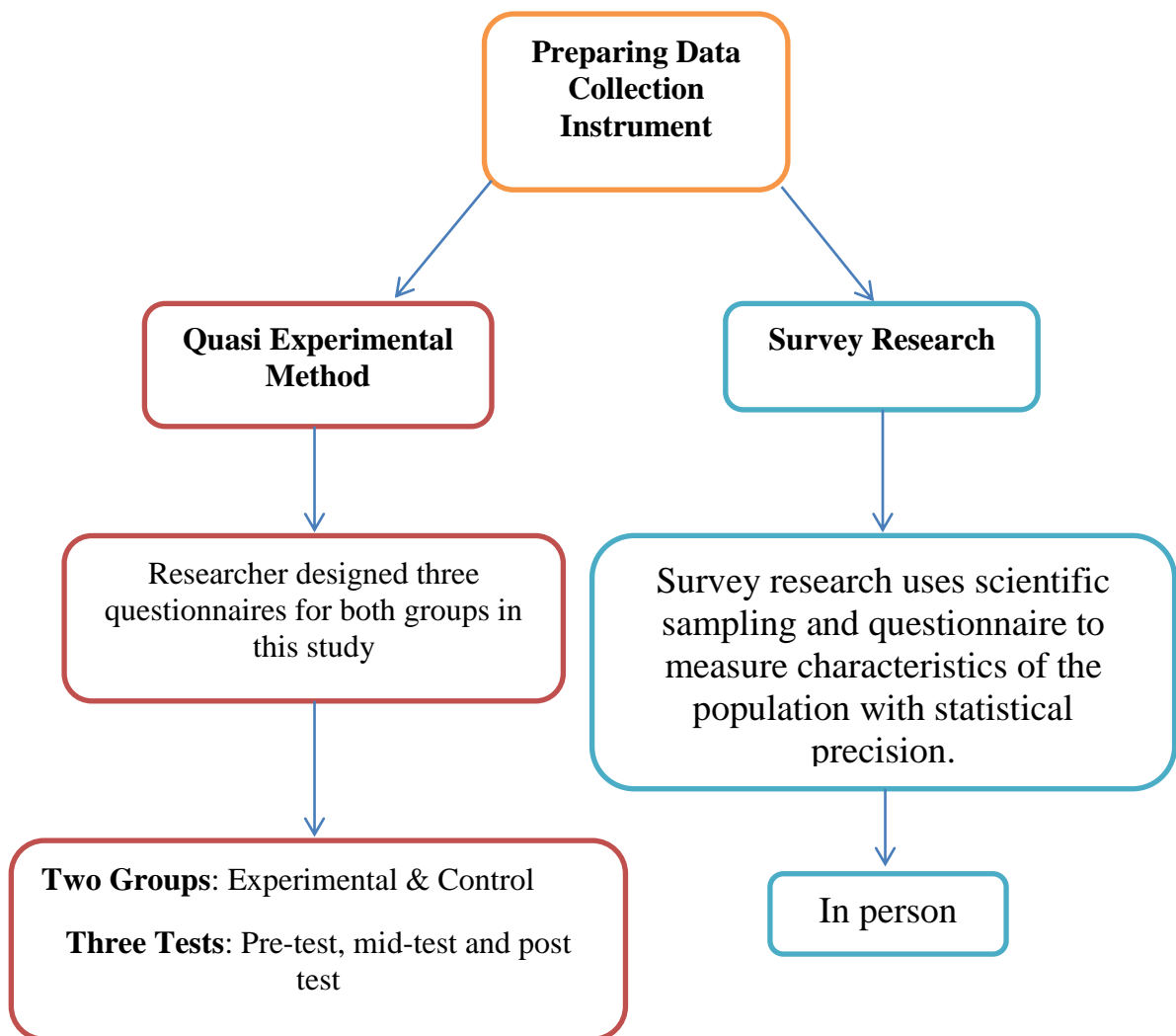


Figure 3.6: Research design was used by researcher

To identify about data analysis Figure 3.7 was designed.

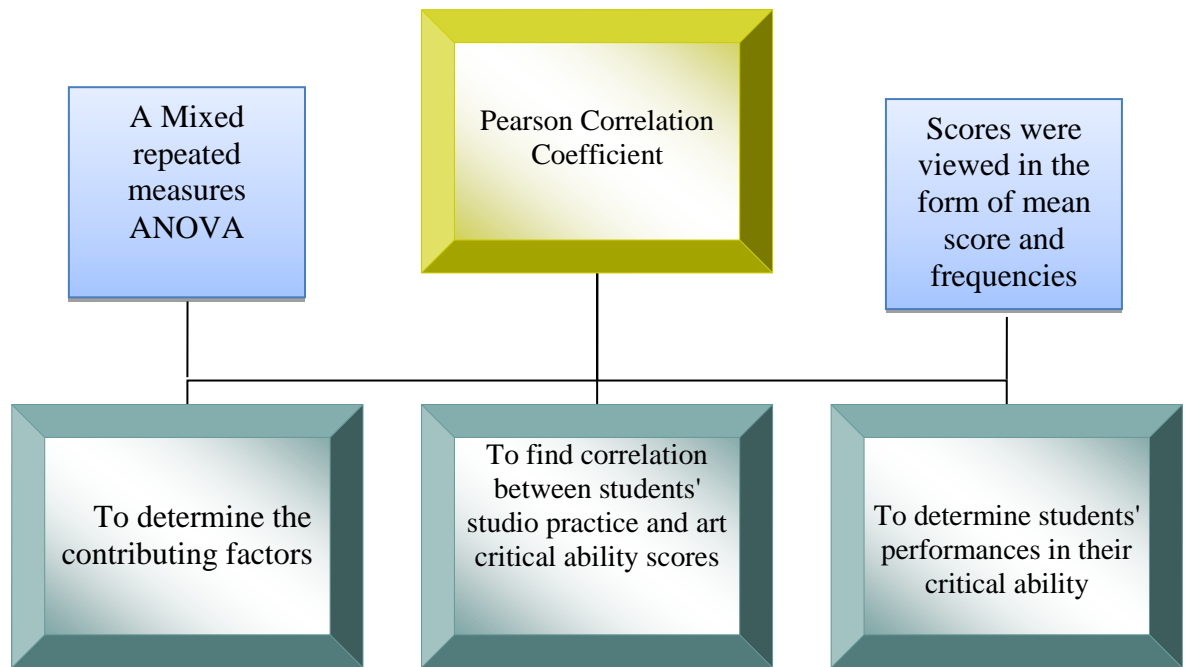


Figure 3.7: Data analysis

Muijs (2004) believed that the scientific method or experimental design is a test under controlled conditions which tests the validity of the objectives or hypothesis. While doing an experiment we need to control the situation as much as is probable and just focus on those variables that we need to study. We also need to be clear on what our subject is. The investigator as then determined selects the traditional experimental strategy to use.

The traditional experimental design, known as the pre-test, mid-test, and post-test control group design works as follows: participants (often known as ‘subjects’ in experimental research) are divided into two groups: the experimental and the control group. Moreover, the subjects in the experimental group obtain the intervention but the control group is not to receive intervention. The pre-test was given to both groups to evaluate the

effect of the experiment before the intervention given to the subjects; although researcher give the mid and post-test after the treatment given to the subjects with usually same instrument (Table 3.1).

Table 3.1: Experimental and control groups (Muijs, 2004)

	Pre-test	Mid-test	Post-test	Intervention
Experimental group	×	×	×	×
Control group	×	×	×	

Following the post-test, statistical analyses are carried out to see whether the treatment has had an effect. Usually it is better to use a pre-test, mid-test, and a post-test, though, because without pre-testing, the researcher can never be sure that difference, which can be found on the post-test, is the result of the treatment and not the result of differences that already existed between the two groups before the treatment (Muijs, 2004).

3.5 Process of experimental design

To define unfamiliar efficacies and to inquire about assumptions, investigators may carry out the experimental strategy. Afterward, analyze a process can assess which level have significant influence, and more effect on the procedure consequence (Anderson & Whitcomb, 2000).

3.5.1 Instruments

After the researcher has selected a suitable experimental design, they must then select or develop appropriate pre-test, mid-test, and post-test measures. This is crucially important, as neither a high-quality experimental design nor sophisticated statistical analyses can make up for weak measurement. When the researcher selects a data collection tool like a survey to attain research objectives, the researcher has chosen the research instrument. In this study, the researcher chooses survey questionnaires as research instruments for survey study, and experimental study.

The products of all students' activities in the research tasks were taken as instruments for this research. To complete the process of instrumentation, students' artworks and their written critical analyses with the survey questionnaires were used to answer the research questions.

There were three different questionnaires designed by researcher for pre, mid, and post-test to identify the factors that may have contributed towards their level of art criticism knowledge (Refer to the Appendix G, H, I, J, K and L)

3.5.1.1 Survey for quasi experimental study

A survey was conducted on both groups to identify the factors that may have contributed towards their level of art criticism knowledge. The survey was done in the form of questionnaires. The advantage of using the questionnaire format is that it allowed for anonymity of subjects, and gave respondents time to read and understand questions. The survey was distributed upon completing the critical analysis.

3.5.1.2 Reliability tests

A reliability test was conducted on both the assessment rubrics and survey to test the validity, consistency, and reliability of the data analysis procedure. The assessment rubrics and survey was developed by the researcher to cater specifically to this study and its activity. The reliability test was used on the evaluators' assessment to give marks; the reliability test used was Cronbach's Alpha to test the factors obtained from the factor analysis. The acceptable value of the test to be considered reliable in this study is 0.50 and above. The higher the value is the assessments and survey.

The reliability test was done on 30 students' studio practice and critical analysis scores. The reliability test for the students' studio practice in pre-test was with an alpha of 0.872 and their mid-test was with an alpha of 0.800 and finally for post-test was with an alpha of 0.782 (Table 3.2).

Table 3.2: Reliability statistics in Pre-test, Mid-test and Post-test

	Cronbach's Alpha	Number of Items
Pre-test	0.872	20
Mid-test	0.800	20
Post-test	0.782	20

Assigning persons to groups is the next stage in the experimental design. In experimental research, the researcher is always trying to minimize the influence of any external factors; this means that the researcher wants to ensure that the experimental and control group differ as little as possible at the start of the experiment. Otherwise, any effect found might have been caused by differences between people in the groups rather than by the treatment. The researcher collects data from something or someone in quantitative

study, which are called units. The subjects that the researcher collects from these units are named variables. “Variable will differ between units” (Muijs, 2004).

The researcher has selected subjects to take part in the study; they were judgmentally assigned to this study. Subjects are selected as the sample with a definite purpose in this type of sampling. Judgmental or non-probability sampling is more frequently recognized as purposive sampling. The researcher considers that some subjects are appropriate for the research than other persons with judgmental sampling. That is why they are purposively selected as subjects (Figure 3.8).

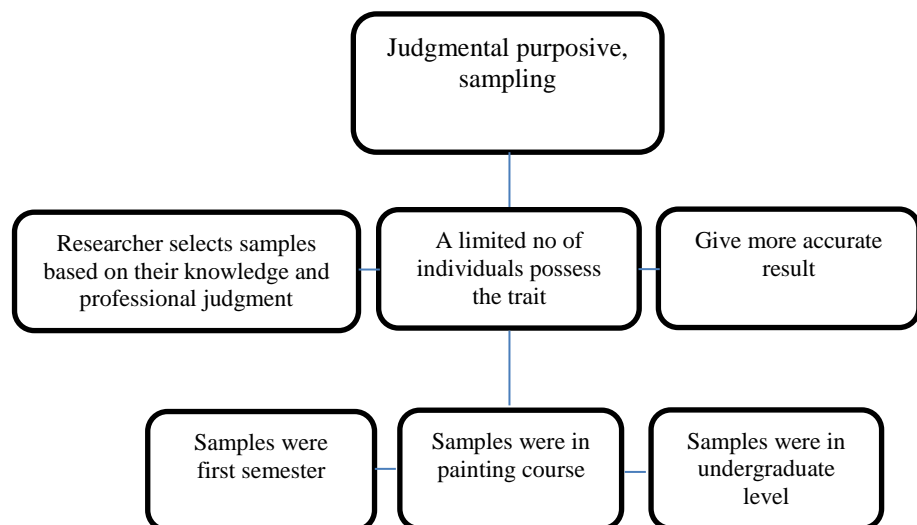


Figure 3.8: Judgmental sampling

Although the subjects were randomly selected to either the control or experimental group, for example, by giving everyone a number and then randomly selecting numbers to be part of either the experimental or the control group. Randomization is probable to confirm that there is no bias, as everybody would have an accurately equivalent chance to be in each group.

The equalization of groups was the result from pre-test examination given in the earliest part of the semester (Table 3.3). The reason for matching the students into two groups with equal art results was to ensure that the students had the same level of understanding of painting during the pre-test and were drawn from a similar student population. If the students results during post-test had improved, it shows that the students had a proper formal art training. Besides that, if the results of the experimental group showed a good result compare to the control group, the hypotheses would be affirmed (Figure 3.9).

Table 3.3: Composition of student samples by gender and art making grades in pre-test

Art grades	Control group (CG)			Experimental group (EG)		
	M	F	Total	M	F	Total
A	-	-	-	-	-	-
B	4	6	10	4	7	11
C	1	4	5	3	1	4
D	-	-	-	-	-	-
Total	5	10	15	7	8	15

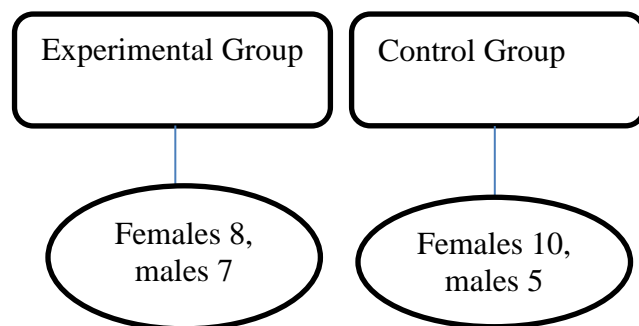


Figure 3.9: Samples by gender

Correct sampling is particularly vital when there is more than one condition in the test. Often, one sample group works as a control group, whereas others are tried under the experimental circumstances. Many different sampling techniques can be used to decide the sample groups (Shuttleworth, 2008). It is essential to decrease sampling errors to receive valid result from the experiments. Researchers frequently regulate the sample size to reduce of random errors.

3.5.2 Dependent and independent variables

To design the experiment, the researcher should check and focus variable influences on the result. There are different kinds of variables, but the most significant are the dependent and independent variables. Dependent variables are the measurable result and the independent variable is the center part of experiments which isolate and operate with the researcher. In this study, the independent variable was art criticism; the dependent variable was teaching painting.

To determine whether the result and outcomes are due to the experiments and manipulation or caused by other factors in the process, researchers can isolate the cause and effect which provides that influence in the experiment (Muijs, 2004).

3.5.3 Carry out the experimental study

Once everything was in place, the experiment was carried out. When carrying out the experiment, i.e. administering the pre-test, then carrying out the treatment then mid-test and finally doing the post-test, the researcher ensured the control of extraneous factors as

much as possible. The researcher wanted to say something about what is cause (treatment) and what is effect, and then have to ensure that this control is maintained.

This means two things: firstly, the researcher wanted to control the environment. It would be hard to conduct an experiment in an environment in which all kinds of other things are going on and be sure that whatever outcome the researcher finds is a result of the treatment. After the experiment done and the post-test administered, the researcher analyzes the results. The results then tell whether researcher can provisionally reject the null hypothesis or not.

3.6 Research sample

In this study, students were divided into two groups, group (a) control group and group (b) experimental group. The DIPC module was introduced to the experimental group. There were 15 students in each class: overall 30 students involved in this study. This study was taken one semester in 2012.

In this study, the experimental group had treatment, and students gave marks. The researcher was aware and expected bias in the students' marks, so the researcher endeavored to improve the validity of this study and to minimize the potential for evaluator error and bias, so, this study used two lecturers (for experimental group), one to teach a design sampler (A), and the second to give marks (B); both of these lecturers were art educators at UT. Lecturer B was given a rubric to help guide his assessments. Lecturer B was given brief explanations on how to assess the students' artworks based on the criteria in the developed rubrics. Once Lecturer B was done assessing the students' works, the scores were averaged for each section (Figure 3.10).

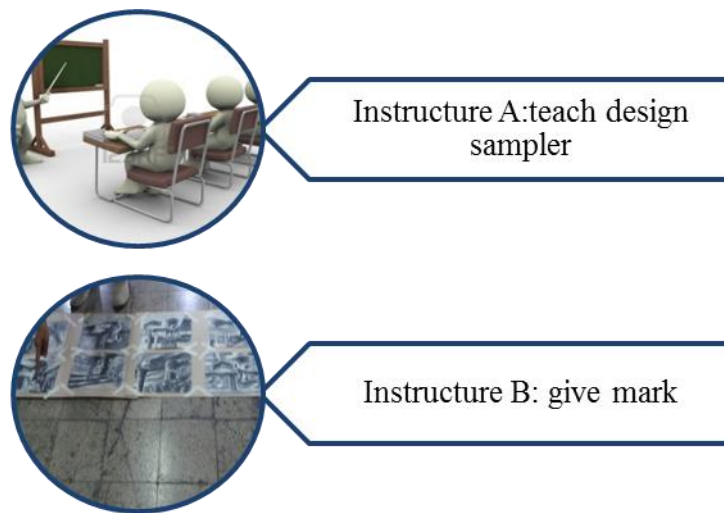


Figure 3.10: Experimental Group had two Instructors

Because of the presence of some expected bias in the lack of masking and blinding; errors may happen when the observer measured data to the predictable outcome and usually place in the experimental group (Hartman, Forsen, Wallace & Neely, 2002). With the assistance of lecturers from the university, the researcher managed to complete the tasks of monitoring and collecting student's artworks with their critical analyses according to the planned procedures.

To justify the sample size researcher used the G*Power software (Version 3), with $\alpha = 0.05$, effect size $f = 0.25$, in 2 groups and with 3 repetitions. The analysis suggested 30 subjects were sufficient to have a statistical power of 0.85 for F test-ANOVA: repeated measure, within-between interaction, and above the required 0.80 as suggested by Cohen (1988).

3.7 Research site

In this study research site was in Tehran, capital of Iran at Tehran University (UT), located on Enghelab Eslami Street. Researcher has chosen UT because it is Iran's oldest and most prestigious university. Additionally, it is ranked as the best university in Iran in national and international rankings.

The study was conducted at a government university in Tehran city. The university offers a program in art under the Faculty of Fine Art. The faculty now has programs in Visual Art, Architecture, Urbanism, Dramatic Arts and Music and Independent Department. The duration of study for each program is four years, terminating with an award of a bachelor degree upon completion.

3.8 Research procedure

This study was investigating the DIPC module in painting course at the Tehran University in Iran. The task was to view the students' improvement in their painting skill, and creativity through criticism, regardless of the effectiveness of the teaching DIPC module by lecture.

The special module sampler was designed and delivered for the experimental group. The common curriculum was use for control group. In this study sex was not considered, however achievement and skill were important in this investigation.

Designed questionnaires include 20 multiple questions which were used to evaluate the students understanding of DIPC module in pre-test, mid-test and post-test. Before data collection, to ensure the validity of the research test, a number of art experts (n

= 4) approved the validity of the questions, and researcher used their viewpoints for the modification of the test. Like the Krejcie and Morgan (1970), (30 subjects) were deemed appropriate for a given population in this research.

Students in the experimental group were producing and evaluating artworks and were likewise visible to the work of specialized adult artists. Students in the control group were made to produce artworks. Production time for activities in the experimental group was three hours.

3.9 Quasi experimental method activities

Research activities include: studio practice, critical analysis and survey.

3.9.1 Activity one: studio practice procedures

Students' artworks used in this study involved the activity of painting in still life, imagination artwork on canvas. When activity was finished, student's artwork based on the assessment rubric which created for this activity was examining. The scores tabulated from the assessment analyzed for the findings students' performance in studio practice. The materials needed to conduct the classroom activity were canvas, brush, oil color and pencil.

For the pre-test the lecturer asked students to paint a still life without any training and instructions, to give them marks on the first session (pre-test) to measure student ability in art making and then compare their progress with post-test students. However, instructions by the lecturer were given to students every session; the instructions contained:

- i. Descriptive notes on what they were supposed to do in the studio practice and the needed materials for the activity.
- ii. In studio practice session, the students were trained to paint still life designs using a jug, steel, glass, fabric and different still lives-- also imagination painting, and so on.
- iii. When they were satisfied with the arrangement and organization, they started to draw the painting on a canvas.
- iv. When the painting was finished, they completed the activity using appropriate oil color to color the painting. All activities were conducted in a classroom at UT. The time given to students to produce the artworks was about three hours.

3.9.2 Activity two: critical analysis procedure

Students' critical ability used in this study involved doing of writing the critical analysis of their artworks based on DIPC module (Description, Identify, Predict and Criticize) (Refer to the Appendix R and S). At the end of the activity, the researcher examined the students' critical ability based on the assessment rubric. The scores tabulated from the assessment analyzed for the findings students' performance in critical ability.

After the completion of the painting activity, students are required to write a critical analysis of their own artwork. Using DIPC module, the students were to prepare written information in reference to each of the dimensions: description, identify, predict and criticize. The duration to produce the writing was 45 minutes.

3.9.3 Activity three: survey procedure

Survey questionnaires were distributed to the students three times. The duration given to complete the survey was approximately 15 minutes.

3.10 Performance assessments

After artworks and written critical analyses completed by the students then distributed to instructor to be assessed individually. Students' artworks and the written critical analysis were judged according to the performance assessment. Performance assessment was chosen in this study as it can exactly decide students' ability to perform the suitable skills in the context of the real environment intended. The assessment was carried out based on two assessment rubrics. The assessment rubrics act as a guideline for the assessment procedure.

3.10.1 Scoring rubric

Scoring rubric was constructed to evaluate students' artworks. The scoring rubric that created is a rubric which comprise diverse scales, therefore offers a set of scores rather just one. Each part has descriptors progress; quality of the performance by students described with performance levels of sequence.

Levels of performances are used to designate the quality, or how well the descriptors. This allowed the learners performed in each of their work and learning themselves in terms of their own work with other. Students are able to evaluate for

themselves, thus removing any bias equality of employ lesser time on assessment of student.

Lecturer was qualified to works as they need to just follow the criteria in the rubrics. The rubrics for scores comprise five levels of skill reaching from one to five points. The method of scoring is as follows: If the assessor feels that the learner did excellent they received a full five points; a good job received four points; an average performance received three points; a poor performance received two points and one point if it is very poor.

3.10.2 Scoring rubric for studio practice

The evaluation criteria in the rubric (refer to Appendix D) were based on numerous component of the given classroom activity, namely visual design, execution, creativity, and time/effort. The detailed narrative descriptions of every criterion to the excellent performance until very poor performance are specified in separate columns.

In DIPC module, it is easier for the lecturer to conduct the student's assessment. Each student was assessed according to the discipline of DIPC module which is (Figure 3.11):

- i. **Art production:** Evaluation is based on the following criteria:
- ii. **Visual design:** Understand formal aspects of art e.g. principle of design contains: balance, variety, harmony, movement, rhythm and unity; and line, color, value, form, shape, and texture are components in elements of art.
- iii. **Execution:** How they used of media (control, adaptation, selection and experimentation)

iv. Creativity: Based on technical and composition of artwork,

v. Time and Effort

Furthermore, the lecturer also raised questions to students about his or her work such as follows:

a. What might have been the sources of the visual ideas?

b. How have these been worked out in the composition?

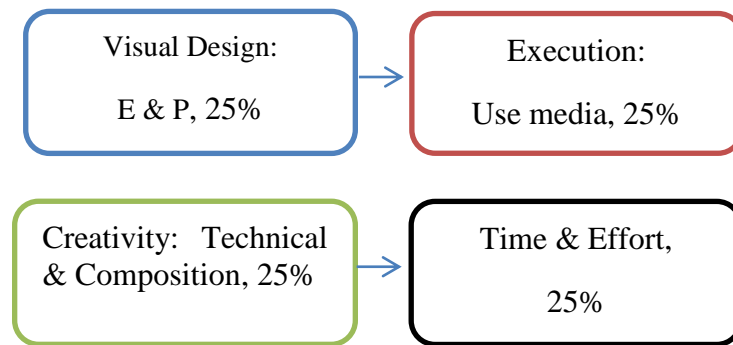


Figure 3.11: Art production evaluation criteria (design by researcher)

3.10.3 Scoring rubric for critical analysis

The evaluation standards in the rubric (refer to Appendix D) were based on Feldman's model of art criticism and designed conceptual framework, namely description, identify, predict, and criticize. The detailed narrative descriptions of every criterion for the excellent performance until very poor performance are stated in individual columns. The rubric was developed to suit and reflect the objective of this study which is to examine students' ability to connect art critical knowledge to their studio practice (Figure 3.12).

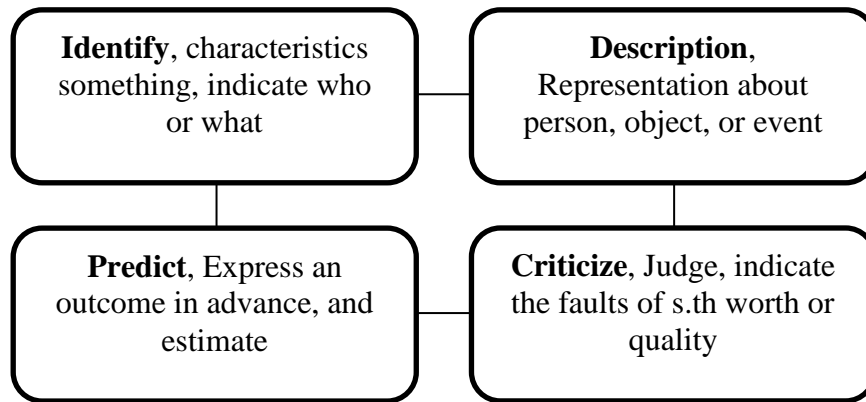


Figure 3.12: Scoring rubric for critical analysis

Evaluation was based on how the students reply to tasks given and how they are able to respond to Description, Identify, Predict and Criticize in works of art. Example questions are as follows:

- a. Description: What is the artist's name? Title of the artwork? And Date of the work? What is the subject matter?
- b. Identify: What is in the foreground, mid-ground, and background? How has the picture been arranged? What colors are used and how have they been arranged? What is it about?
- c. Predict: do you think there is a link between what you find at first and what you consider later on? If yes what was the connection? Is there any relation between title and meaning of the artwork? What is the specific significance and meaning of the objects or visual effects in the work?
- d. Criticize: what is your opinion about this artwork? What you like or dislike? Do you think the artist was successful? Does the work have an overall meaning to which the various components contribute?

3.11 Conceptual framework

The researcher was design a comprehensive module of teaching painting by using DIPC module. The module was consisting on (Figure 3.13):

- i. Art criticism (based on Feldman theory).
- ii. Bloom's Taxonomy model.

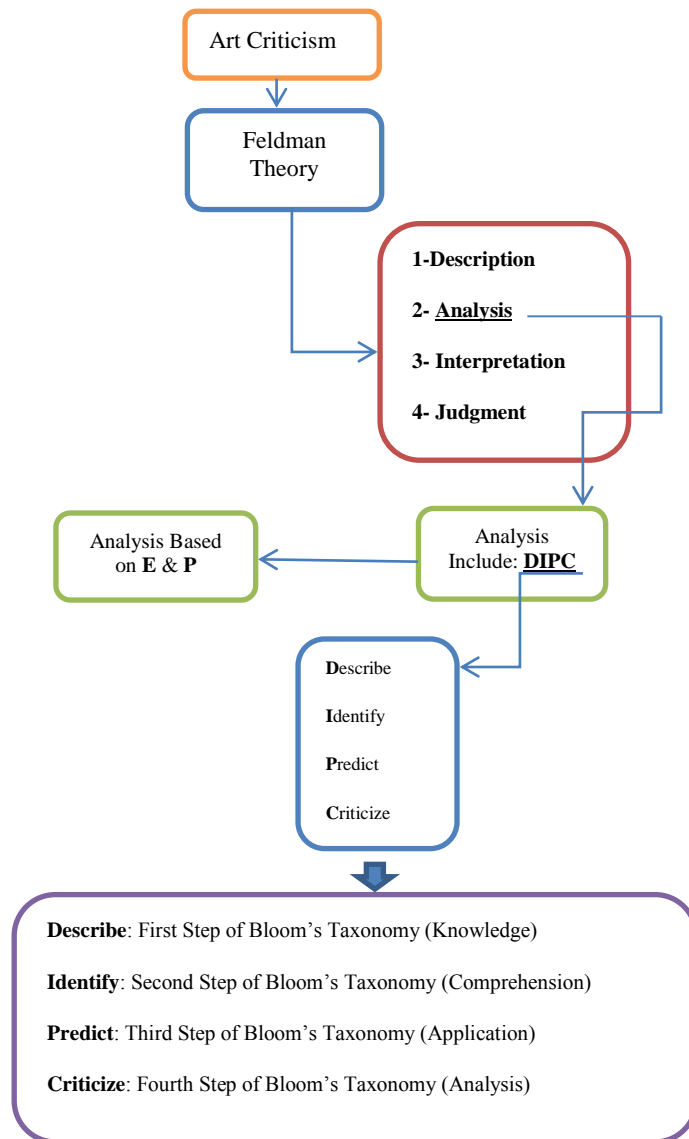


Figure 3.13: Conceptual framework (designed by researcher)

In this new conceptual framework researcher apply Feldman theory of criticism, which consist of four criteria, first description second analysis, third interpretation, and fourth judgment. To be more specific researcher took just one part of Feldman theory which chose analysis part. Analysis is the second step in art critiquing process (Feldman, 1973).

The critic states their opinions about the message of the work of art. Analysis depends on deeply on the critic's information of the Elements of Art and Principles of Design to expression in knowledgeable method the info they realize in an artwork.

Principles of art have eight parts which include: rhythm, movement, balance, proportion, variety, emphasis, harmony, and unity. Element of art have seven parts which consist of: line, shape, color, form, texture, space, and value. Researcher selects Elements of Art and Principles of Design, because students were in first semester and they need to learn this step. Researcher has chosen analysis part because:

- i. Refer to Element of art and Principles of Design
- ii. In analysis stage reflects the important art principles that were apply in the artwork.
- iii. To articulate in knowledgeable style the information, which students see in a work of art, and
- iv. Because students were in first semester, have limited art backgrounds and experience so researcher prefer to choose analysis part.

Although researcher divided analysis part to (DIPC: Description, Identify, Predict, Criticize) based on the Bloom's Taxonomy of Learning Domains. Being initially made in and for an academic context, the development of Bloom's Taxonomy began in 1948; at the time that Benjamin Bloom was committee chair of educational psychologists, founded in

American education that aimed to develop a system of learning behavior categories to contribute to the design and evaluation of educational learning. Remarkably, Bloom believed at the outset that teaching should emphasis on 'mastery' of themes and the advancement of higher types of thinking, instead of a utilitarian method to merely conveying facts.

Model of Bloom's Taxonomy has three sections, or 'overlaying domains'. He employed rather academic language; nevertheless the implications are easy to comprehend:

- i. Cognitive domain (knowledge, or 'think' as knowledgeable ability),
- ii. Domain of psychomotor physical and manual skills that is does' and skills
- iii. Affective domain (emotions, feelings, and behavior, i.e., 'feel' or attitude) (Bloom, 1956).

In the critical process, models are found for methods to talk about art aesthetically. Also each domain consists of different parts (Table 3.4).

Table 3.4: Detail of Bloom's Taxonomy Domains (Bloom, 1965)

Cognitive	Affective	Psychomotor
1. knowledge	Attitude	Skills
2. Comprehension	1. Receive (awareness)	1. Imitation (copy)
3. Application	2. Respond (react)	2. Manipulation (follow instructions)
4. Analysis	3. Value (understand and act)	3. Develop Precision
5. Synthesize (create/build)	4. Organize personal value system	4. Articulation (combine, integrate related skills)
6. Evaluate (assess, judge in relational terms)	5. Internalize value system (adopt behavior)	5. Naturalization (automate, become expert)

Based on Cognitive domain, researcher made her own conceptual framework. DIPC consists of, Describe from knowledge part, Identify from comprehension, Predict from application and Criticize from analysis part (Figure 3.14). Level five and six in the cognitive domain later on were replacing in 2001 by Anderson and Karthawhole (Table 3.5).

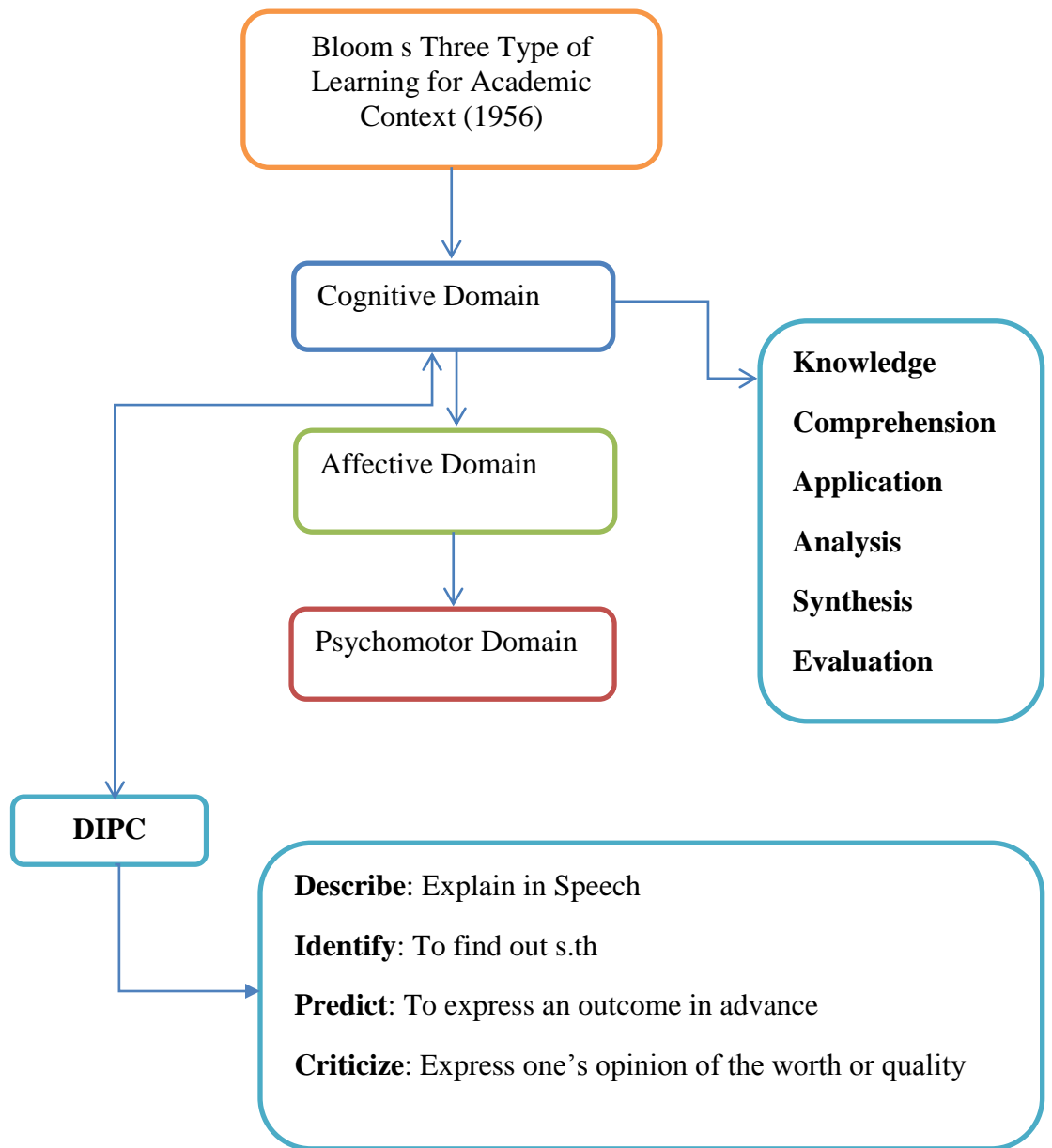


Figure 3.14: Conceptual framework (designed by researcher)

Table 3.5: Bloom's Taxonomy, Cognitive Domain, (Bloom, 1965)

Cognitive Domain				
Level	Category or 'Level'	Behavior Descriptions	Examples of Activity to be Trained , or demonstration and evidence to be measured	'Key words' (verbs which describe the activity to be trained or measured at each level)
1	Knowledge	Recall or recognize information	Multiple-choice test, recount facts or statistics, recall a process, rules, definitions; quote law or procedure	Arrange, define, describe, label, list, memorize, recognize, relate, reproduce, select, state
2	Comprehension	Understand meaning, re-state data in one's own words, interpret, extrapolate, translate	Explain or interpret meaning from a given scenario or statement, suggest treatment, reaction or solution to given problem, create examples or metaphors	Explain, reiterate, reword, critique, classify, summaries, illustrate, translate, review, report, discuss, re-write, estimate, interpret, theories
3	Application	Use or apply knowledge, put theory into practice, use knowledge in response to real circumstances	Put a theory into practical effect, demonstrate, solve a problem, manage an activity	Use, apply, discover, manage, execute, solve, produce, implement, construct, change, prepare, conduct, perform, react, respond, role-play

4	Analysis	Interpret elements, organizational principles, structure, construction, internal relationships; quality, reliability of individual components	Identify constituent parts and functions of a process or concept, or de-construct a methodology or process, making qualitative assessment of elements, relationships, values and effects; measure requirements or needs	Analyze, break down, catalogue, compare, quantify, measure, test, examine, experiment, relate, graph, diagram, plot, extrapolate, value, divide
5	Synthesis (create/build)	Develop new unique structures, systems, models, approaches, ideas; creative thinking, operations	Develop plans or procedures, design solutions, integrate methods, resources, ideas, parts; create teams or new approaches, write protocols or contingencies	Develop, plan, build, create, design, organize, revise, formulate, propose, establish, assemble, integrate, re-arrange, modify
6	Evaluation	Assess effectiveness of whole concepts, in relation to values, outputs, efficacy, viability; critical thinking, strategic comparison and review; judgment relating to external criteria	Review strategic options or plans in terms of efficacy, return on investment or cost-effectiveness, practicability; assess sustainability; perform a SWOT analysis in relation to alternatives; produce a financial justification for a proposition or venture, calculate the effects of a plan or strategy; perform a detailed and costed risk analysis with recommendations and justifications	Review, justify, assess, present a case for, defend, report on, investigate, direct, appraise, argue, project-manage

In the critical process, models are found for methods to talk about art aesthetically. The following four phases in the critical process were described by Feldman (1994). He emphasized conflicting rational and the critical procedure of explanation, analysis, understanding, and judgment. These methods comprise beyond the information learning. The critical process is observed as investigative rather than confrontational. Criticism joined with aesthetically oriented actions can permit manifold understandings of art, creating a setup that does not necessitate specific language or particular responses. Art discussions can work aesthetically and critically.

To guidance teacher, there are two sources; instructional model is the first one. This model prepares verbal behaviors with compound art criticism and aesthetic for replying to the art. Aesthetic interaction is the second model, which prepare model for questioning strategies. Teaching strategy could improve and persuade students to talk about art based on these two theories (Parsons & Blocker 1993). Also there is a connection between procedure of art criticism and aesthetic questioning in art lesson when these two mixed together. Art criticism contains evaluation and interpretation, which based on evidence are the higher level of cognitive behavior. Art criticism dialogues strategy is based on descriptive, analysis, interpretative and the last one is judgment question about art.

Exploratory art criticism (description, analysis, characterization, interpretation) has been recommended as a series of methods a student may use to recognize an object as overall as possible (Smith, 1973). Through exploratory criticism, then, we should intend those techniques and processes that are useful in understanding the aesthetic value of artwork. Such endeavor does not necessarily imply strong evaluative judgment. Rather, the central task is to ascertain an object's aesthetic aspects as completely as possible.

Evaluation in the concept of attribute competency or pronouncing a verdict is provisionally stopped in favor of as full an opinion as probable.

3.11.1 Feldman art criticism theory

Edmund Burke Feldman is one of the many philosophers who investigate about criticism. His model consists of four levels which are description, analysis, interpretation and judgments, and explain in this part.

a. Description

Description words about an artwork are similar to pointers that direct us to something worth observing - thus the words used should be natural. You should not use words that represent value judgments, such as disorderly, beautiful, harmonious, and funny looking. Concentrate on the realistic information, such as bright, smooth, a lake, round, and a shape. As such, before completing all the steps, you do not jump to conclusions. At this stage, do not state or make any judgments. At this time, do not state or form any ideas. You can ask yourself the following questions or similar to them (Feldman, 1994).

- i. What is the work title?
- ii. What is artist's name?
- iii. Time of the work?
- iv. Materials or medium used?
- v. What do you grasp from the image? (Do not interpret anything. Only express what you see, such as animals, sky, and trees.)

vi. What type of theme is in the image? (Industrial imagery, landscape or rural farm scene.
Do not judge or interpret anything in this time.

vii. Is the image a portrait or a landscape shaped 'canvas'?

b. Analysis

In analysis part element and principles of art such as texture, size, volume, colors, shapes, and space used to examination and analyzes a work of art. Although the artist intention and the message that he/she wants to deliver with artwork reveals. Write about the elements and principles of design and the relationships between the subjects that mentioned in the description (Feldman, 1994). Below are some of the questions that may need to ask. There are very likely other similar questions that you need to ask:

- i. What is in the foreground, mid-ground, and background?
- ii. How all subjects in the work has arranged?
- iii. What kinds of colors (cold, warm...) are used?
- iv. What kinds of shapes are in the work and how artist arranged them
- v. Does the artist use contrast in the artwork? Where?
- vi. Are there use of pattern and space in the artwork?
- vii. Does artist use any special techniques in the artwork?

c. Interpretation

The meaning of the work according to the information in description and analysis is interpretation. It is about feelings or sensation or ideas (not explanation). When new

evidences are revealed (for example, the artist's personal history or the date of the artwork, etc.), do not be frightened of revising the interpretation. On the contrary, do not be hesitant to explain your exploration of merely the visual information. The meaning of the art work is derived from Interpretation (Feldman, 1994).

- i. In your opinion, what is the association of the title to the meaning or picture?
- ii. What things do you notice at the beginning? Do you consider there is an association between what you notice at the beginning and later? If so, what is that relationship?
- iii. In your opinion, what is the story is being communicated?
- iv. What is your feeling when you see this picture?

d. Judgment

The last step of Feldman art criticism model is judgment. In fact judgment is the idea and opinion about artwork and it is not abbot information and critical respond (Feldman, 1994).

- i. What did you like or dislike about this art work?
- ii. Do you think this artist was successful in this artwork?

3.12 Structure of experimental method of using DIPC module for teaching painting

The structure of experimental method of using DIPC module for introducing painting in curriculum which specifies that the following should be major areas of focus (refer to Appendix T):

(a) Objectives (b) Topics for lecture (c) Time (d) Materials (e) Art resources (f) Preparations and Instructions (g) Production activity (h) Evaluation.

a. Objectives

The important objectives of DIPC module in the experimental teaching on painting is to students become increasingly sophisticated in their abilities to respond to a wide array of criticism, visual forms, understand art and to appreciate various qualities of art objectives. Students move from simple to more complex knowledge, understanding and skills. In fact, a multifaceted approach such as DIPC module better represents the variety of idea and inspirations that many artists themselves describe when they reflect upon the creative process (Dobbs, 1992).

DIPC module provides condition in which students could become sensitive aesthetically to the world around them. Therefor in order for the art university to achieve its objective, the overall structure of the experimental teaching program on painting has to encourage or enable students to allow knowledge; understanding and sensitivity acquired from the theoretical discipline of DIPC module inform their artwork practice in order that they will become innovative, creative and analytical students of art.

b. Topics for lectures

Lectures on painting are based on the syllabus drawn up in the curriculum. The lessons are structured in three stages according to the student's level of understanding. In the first stage, students will explore fundamental painting. In fundamental painting, the topics for lectures cover the basics of painting, elements of painting and historical context

in understanding painting. With fundamental painting, students can easily understand the lesson given and also adapt with the elements of painting in their artwork. Another decision is the type of brush or other tool with which to apply the paint. A third consideration is the surface to be used. These considerations are important because different combinations produce different results (Mitter & Ragans, 2004). All the session have different lesson (Refer to appendix C).

c. Time

Every lesson conducted has to estimate the duration time given to the production activity. This is to train students to make artwork within the time given. Normally the time given is four hours, one hour for lecturing and rest for doing art making. The duration of time is also important to help the lecturers be aware that the syllabus given has to be covered within the given time.

d. Materials

Arrange of different materials are important in making artwork on the program. In the experimental teaching program, all the materials such as canvas, brush, color and etc. are provide, to make sure that students experience a variety of materials.

e. Art resources

The art resources that are displayed such as representations of artworks and written statements about them play an important part in giving exposure to students to adult artist artwork. Seeing an old-master artwork or an adult artist artwork enables students to obtain ideas in making their own artwork and biographical information on the artist, when and where the artwork was created and value of the artworks produced helps them to understand the historical and cultural context of the work of art.

f. Preparations and instructions

Preparation in art should include at a minimum, study of the theory and practice the DIPC module and its contributing discipline. For the classroom teacher it may be in the form of a comprehensive course. The important point is that if classroom teachers and art specialists are to teach about the discipline to their students, they must have opportunity to acquire background, experience and familiarity with all the disciplines of art and how they can be integrated in instruction. To deliver art criticism theory module, lecture need professional development to understand the theoretical basis of art criticism theory and aesthetic and how it is translated to instructional practice (Dobbs, 1992). With standard preparation and instructions given, the lecturers could become more confident in training the students.

g. Production activity

Students in experimental group had three hours to produce artworks. They had opportunity to see the famous artist's artwork; which effect on their achievement and creativity.

h. Evaluation (student's assessment)

Evaluation in DIPC module was take place on student achievement (which explained). Evaluation of student achievement is an integral part of the program. Results provide important feedback to the lecturer about the adequacy of the instruction and feedback to the curriculum designer and developer about the effectiveness of the program. Evaluation done for both art making and critical writhing.

3.12 Structure of control group using common module of UT for teaching painting

An investigator should only assess one variable at a time, and consistent baseline data is achieved through a systematic control group as comparison basis. Control groups are the most significant element of the experiment in the social sciences, as it is essentially impossible to remove all of the bias and confusing variables. Two key types of control are negative and positive, both offering techniques to researchers to increase the data's statistical validity (Shuttleworth, 2008).

Control group which predictable to have a positive output called positive scientific control group which is same as real design with a factor that is known to work. Although if the control group fails it means that there is mistake in design

The process of employing the control group to factor in any probable sources of bias or to ensure that no confusing variable has influenced the results is called Negative Control. It utilizes a sample that is not probable to work. It can also be a method of setting a reference point. According to Shuttleworth (2008), founding robust control groups is debatably a more vital part of any scientific plan compared to the real samples.

a. Objectives

The main objective of the control teaching program on painting is to provide initial training for students to enrich their skills in making artworks.

b. Topics for lectures

Basically the topics for lectures were similar to those of experimental group.

c. Time

There was no estimated time given to students if compared to the experimental group. After the lecture of the specific lesson and instruction has been given to students, the students were free to complete the task given until the classroom session is ended.

d. Materials

All the materials were similar in both groups.

e. Preparations and instructions

The experimental teaching module emphasized methodology in the classroom. It stressed the importance of giving proper instruction to students. With proper instructions given, the lectures could become more confident in training the students for art making. Thus, the control group program was helps students serious in making quality artworks.

f. Production activity

Students in control group had four hours to produce artworks. They had not opportunity to see the famous artist's artwork; also they didn't chance to discussion abbot art criticism.

g. Evaluation (students' assessment)

Evaluation in control group is based on art production criteria (the assessment of art production was same with experimental group). This is because students are being trained solely to make artwork.

3.13 Implementation of research in control group (without DIPC module)

The methodology of teaching painting in the classroom without DIPC module was based on the present curriculum of UT. The present curriculum aimed to develop students' self-expression at personal integration. They were introduced to some materials and methods. The lecturer used his own methods of teaching to ensure the objective is met by students.

Firstly, students were briefed on the topics. Then students were required to produce artwork based on the materials displayed. At the same time, students were free to ask questions on the problems faced in producing the artwork. Guidance was given only when it was needed. Assessment was done by a different lecturer giving his personal opinion on the artwork produced. The evaluation criteria were based on the production activity of students.

Therefore, the major differences between the experimental group and control group were the objectives and evaluation criteria. In addition, the exposure to art resources used by professional adult artists was not given importance to the control group. Lastly, in the control group students were being encouraged to produce as many artworks as possible.

One of the objectives of Fine Art Faculty in UT is, training a generation that, by relying on its art training knowledge, preserves the legacy of their nation's visual arts, and is able to later apply this art in social, cultural and moral dimensions of his nation. Although, training individuals familiar with the criticism and analysis of paintings. However there is no structure to teach these criteria to studio-based class and lecture have to teach based on their knowledge and their taste. Duration of undergraduate painting course in UT is at least four years, including eight semesters and overall 16 weeks.

Self-exploration describe in detail by investigators related with art production. Freedman (2010) define self-study is a component of description of creativity. While art making may be a chance for learners to help them express sense of recognize themselves and who they could be (Gude, 2007).

Gude (2009) stated that,

“artists, shapes and re-shape their own by remind felt, lived experience and construe and re-shaping this felt experience in form, apply system of implication which improve by others” (p.8).

Based on the Gude (2007) idea, there are three basics of option that includes: Investigating Community Themes (assist students to improve the inevitability of the condition quo and become further encompass in learning procedure), Attentive Living (this attitude mention the effect of the situations made by individuals that modify the life quality) and third is Deconstructing Culture (state the visual culture, resembling, grace, females, nature and household).

3.14 Summary

In this chapter method that applies for this research explained, and also how researcher wanted to conduct the study. Researcher gave short insight on the methodology that was going to applied in the research which including the research design, selecting the sampling, carry out the experimental research and survey study...and so on. Moreover, conceptual framework that design for study was explained. This chapter describes in detail the aims and outline of the thesis, indicated the intent to explore or understand the central phenomenon with specific individual at research site.

CHAPTER IV

EVALUATION AND ANALYSIS OF DATA AND FINDING

4.1 Introduction

Researcher presented data analysis result in this chapter. After data were collected then analysis started; the important part is to define whether present perception and utilization are steady with original purpose and principles of teaching painting through art theory. There were five research questions which answer in this chapter; the results presented here prove the potential for merging theory and practice.

4.2 Evaluation and analysis of data and finding

Researcher was involved in conducting a research project in experimental research. Researcher goes through the stages sequence. The following stages are generally used in conducting a research project; after review related literature and explain objectives then specify the population and research site. Select research procedure, create a plan of statistical analysis to be done, collection of appropriate measuring tools and control of bias in data collection, collect data, finish the analysis of the data and lastly, provide a complete, accurate, and clear report of the experiment (Blaikie, 2003). All thesis process shows in Figure 4.1.

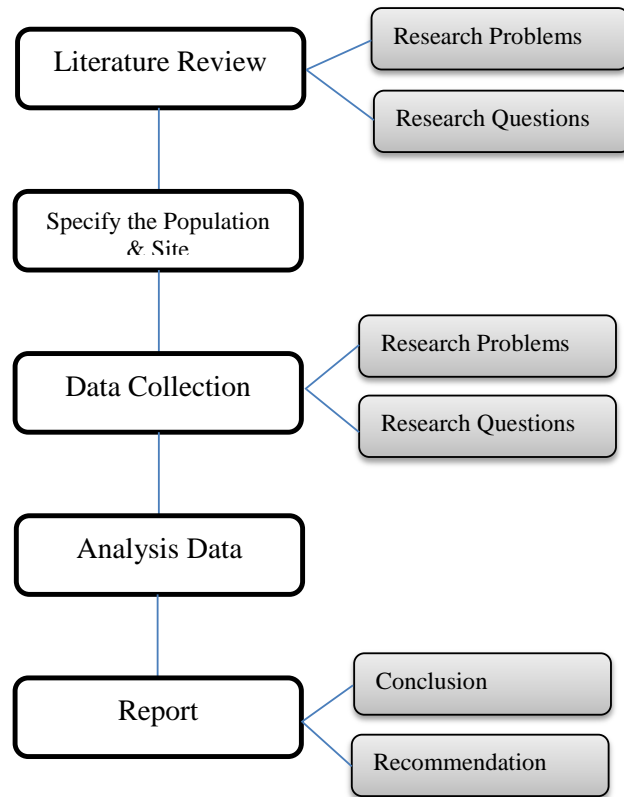


Figure 4.1: Sequence of conducting a research project

Typically, statistical experiments are carried out in circumstances that researchers can manage the situations of the experiment and may control the effects that are unrelated to the research objectives.

Experimental research is the process of preparation a research to encounter determined purposes. Design an experiment correctly is very significant in order to make sure that the accurate kind of data and an adequate sample size and power are accessible to response the research questions of interest as obviously and competently as possible.

On the other hand in this study, student achievement provides the lecturers with feedback as to the adequacy of the present module. In addition, evaluation helps lecturers in determining the level of students understanding in the subject, and helps in finding out whether the DIPC module is meeting its objective or not. If the students can understand and apply it to their artwork, it means the DIPC module is beneficial to the painting course at Tehran University. Therefore the painting course can justifiably use the DIPC as their intended module.

Evaluation took place third time in both groups in the study. First, at the beginning of the semester (session 1) was pre-test, while second was in session 8, mid-test, and another evaluation at the end of the semester session 16 was post-test. During the pre-test, evaluation criteria were limited to major aspects of formal art knowledge. Grades were given on students' performance during pre-test, mid-test and post-test.

4.3 Presentation, analysis and discussion of data

In this part researcher analyzed data from three tests (pre, mid and post-test) which was taken from students in both groups, and discuss based on literature review to support the finding.

4.3.1 RQ1. What are the problems of art education in Iran's University curriculum?

This study was based on a survey. The questionnaire aimed at assessing the opinions and attitudes of 50 art instructors over the art curriculum in Tehran universities. For this particular study, samples were drawn from the painting field of the visual arts departments in the selected universities including Fine Art University, Art University, Azad University, Soureh University, Science and Culture University, Tarbiat Modares University and Alzahra University.

Participants were chosen based on their instructors' years of experience and educational levels. All the participants (40 male, 10 female) were teaching in visual art at Tehran art universities. In Tehran province there are seven government universities and one Non-government university (Islamic Azad University) and roughly about 60 lectures involved for teaching painting. Twenty three of male participants were Ph.D. holder and the rest had master degree (n=17), while for female (n=10), 5 had Ph.D. degree and 5 had master degree (Figure 4.2). Data for this study were collected through using standard questionnaire of Jooyon (1992).

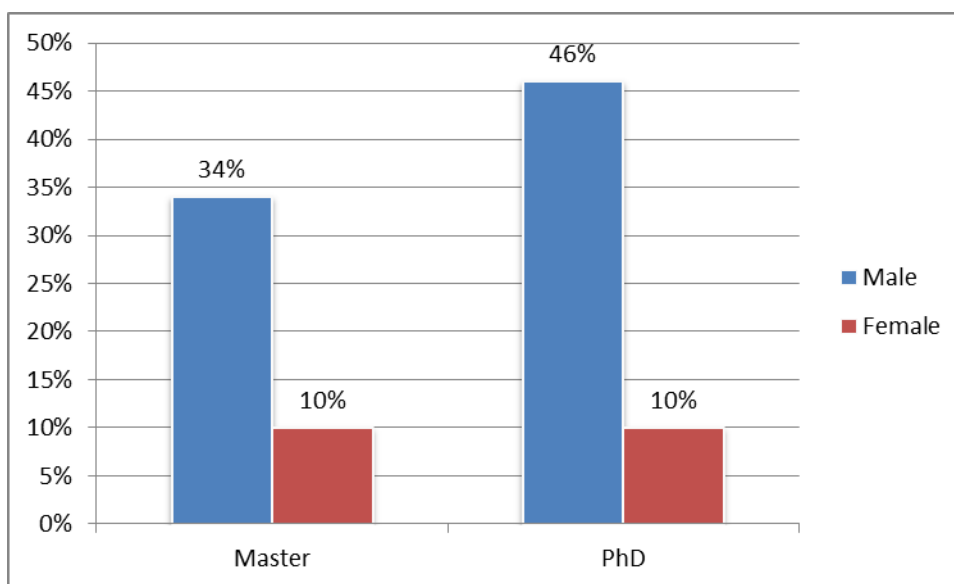


Figure 4.2: The average of gender and degree of instructors in this study.

The standard questionnaire was consisted of multiple questions items that were divided into two parts; part one included general information about each participant and part two included 22 questions, solicited information on the existing curriculum of their universities and participants' general opinion about each: art history, art criticism, aesthetics and art production (studio art).

4.3.1.1 Results

All participants (100%) saw the significance of some changes in their current art curriculum. Sixteen percent of participants who offered their views on what was missing in the art curriculum of their department reported that the curriculum failed to satisfy students' needs in approaching art. 24% of them said that appropriate time and course allotment for art practice and art theory was needed.

Furthermore, 30% participants agreed that various art theory courses related to art criticism, art history and aesthetics needed. Moreover, integration was needed between art practice and art theory according to the 16% of the instructors and the rest (14%), believed that various teaching methods in studio art should be introduced.

Given the opportunity to provide specific views on how the instruction could be improved, nearly three-quarters (76%) of participants agreed the current Iranian art instruction should be changed to the developed art theory in studio-based classes and also 18% agreed that the curriculum should improve students' creative thinking and expression rather than increase students' art production skills or techniques (Figure 4. 3).

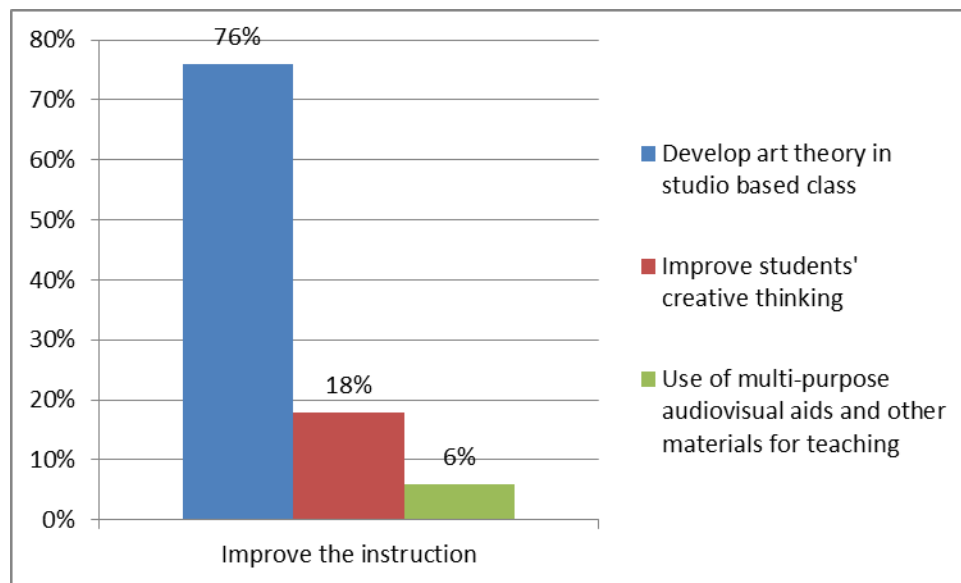


Figure 4. 3: The average of instructor's idea about improving the instruction in this study

Furthermore, three participants asked for more multi-purpose audiovisual aids and other materials or equipment for teaching art. Participants indicated that the art instruction and the college entrance exam for art students have been the barriers for developing creative thinking and expression.

To improve the art curriculum 56% of them suggested that the curriculum should be more flexible in selecting and planning classroom activities and teaching methods. Thirty eight percent of instructors also suggested that most art-theory courses should be included. An integrated course for artistic practice and art theory came into request by three of the participants, because art-practice and art-theory courses are pursuing two different directions (Figure 4.4). There are no courses related to both art theory and art practice, unless studio-art. Lecturers occasionally introduce the various traditions, cultures and arts of mankind as well as aesthetics and art criticism into class, or students have an extensive understanding and knowledge of these things through their individual studies.

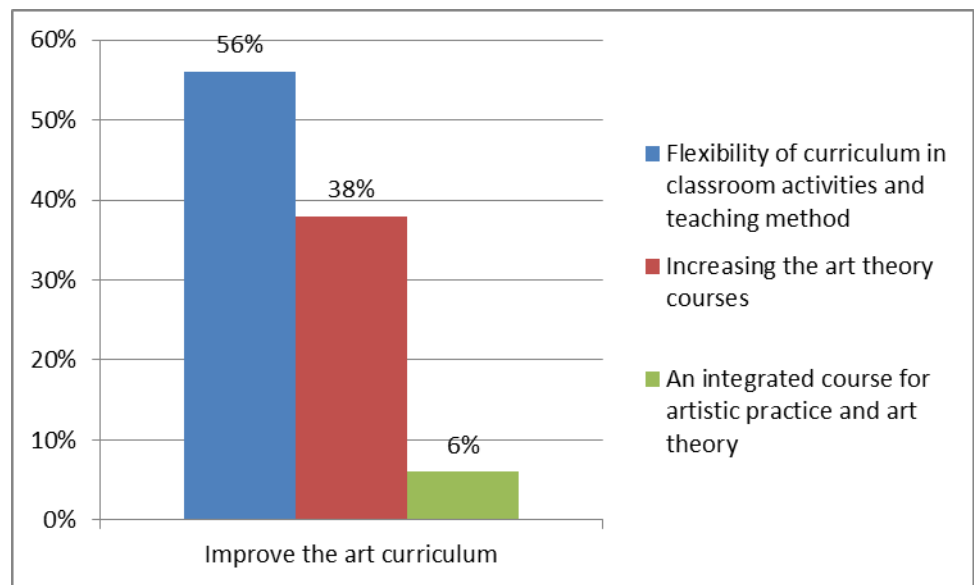


Figure 4.4: The average of instructor's idea about improving the curriculum in this study

Art lecturers were asked whether they have taught skills or concepts in the three elements of art criticism, art history and aesthetic, in their art classes. Most of them (88%) had no experience in teaching these elements. Almost all of them showed interest in finding out more about how to include these three elements in the art program.

They asked that new development in informative art, locally and internationally, should be incorporated into the curriculum. A most important suggestion was that an entirely new curriculum should be developed, with input from the instructors who would give equal attention to theoretical and practical aspects of art education. The instructors showed that these concerns are probably common to most of the art instructors in Iran.

To examine what was emphasized the most and the least in their teaching, they stated that the most important concerns in their teaching were developing creativity/ originality (52%), artistic skill or techniques (40%), and the concept of art (8%).

The following question determined that how often art instructors had activities such as taking students to museums or galleries, using audiovisual aids, and having class discussion. Among such activities, 52% was devoted to class discussion; 16% of the participants used audiovisual aids more than a semester and 24% said they had never field trips to museums or galleries.

Eight percent of the participants said they invited guest speakers, and some of them observed some difficulties in holding a conference or seminar and inviting outside personnel because of lack of support by their departments, thus they occasionally recommended students to visit galleries or to go to seminars held outside of their institutions. However, the instructors talked directly about lack of facilities and preparations. They also indicated that the instructors did not try to keep their knowledge up to date.

Another question of the survey explored the instructors' overall opinions about art criticism, art history and aesthetic. Only a few (8%) had known or heard of using art theories in studio based class and almost all the participants wanted more information on it. Some instructors said the basic ideals of this kind of program were not new, and they had been using them for years even though they had never heard or known about it.

Sixty eight percent of the instructors did not believe the existing art curriculum required for teaching art theories component. Aesthetics was considered as an explicit ignores part of the curriculum by a large group of instructors. More than half of the instructors believed art history should be included in the curriculum. Studio art received a great deal of attentions. A substantial number of instructors agreed that they must teach these subjects, especially art criticism, and aesthetics; they tend to see these as essential and mandated parts of the program.

More than half of the participants agreed that instructors should go through pre-service and in-service training program. Seventeen of the instructors complained that the curriculum was unclear and unable to supply material for teaching art criticism, and aesthetics, and had lack of flexibility.

They asked that new development in informative art, locally and internationally, should be incorporated into the curriculum. They asked for art textbooks written especially for both the students and instructors' guides to assist them in their instruction. A most important suggestion was that an entirely new curriculum should be developed, with input from the instructors who would give equal attention to theoretical and practical aspects of art education. The instructors showed that these concerns are probably common to most of the art instructors in Iran.

4.3.1.2 Discussion

The participants in the present study believed that current art curriculum has some problems such as lack of art theory and suitable time and practical courses. But some researchers opposed to art theories course with assuming that it will reduce the available time for studio art if art theory includes the art practice (Ewens, 1988). But it might be true that time is needed for introducing the students to ideas from the world of art, discussing art in depth, exploring influences, and demonstrating methods of inquiry including art production techniques. Nevertheless, by the help of art theories, art students can understand the values and objectives of the present art, and the construction of future values of a changing humanistic, democratic society, and they can learn how to analyze the objectives

of the artist and the values projected by the work of art in relation to society and its values (Stinespring & Kennedy, 1988).

Instructor's indicated that different art theory courses were essential for art curriculum in studio-based class. Also, some of them agreed on the necessity of integration between art making and art theory. Students 'experiences in art making and in critical, historical or aesthetic inquiry are improved by the integration of art learning. Thus, studio attempts to acquire additional importance as documents of students' evolution in comprehending historical, critical and aesthetic principles (DiBlasio, 1985).

Moreover, participants believed that art instruction needs to be revolutionized to increase art theory in practical classes in Iran. Eisner (1965) suggested curricular modification in which students would not only become familiar with art media and method, but also would learn about the world of art.

For developing the art curriculum, the participants asked for more equipment. To improve an art program, Feinstein (1989) suggests that existing courses can be modified or new ones can be developed in teaching studio art, art history, art criticism and aesthetic courses that integrate that the four disciplines According to her, the existing undergraduate program in an art or art-education department must be refocused for implementing the art theories.

According to the participants art theory does not integrate with studio-based class; however, some instructors occasionally introduce art history, aesthetic and art criticism. Al-Amri (2010) indicated that, the Art Education Department of Sultan Qabos University (SQU) should implement a philosophy of teaching and learning in and through art and that the art content for the Art-based courses must be derived from the art theories.

Approximately all of the participants were interested to know about art criticism, art history and aesthetic domains and added it to art program. According to Hagaman (1988), art teacher are not currently well prepared in three of four major components of the discipline: art criticism, aesthetics, and art history. Art educators have taken art history courses and at least know sources for historical information, although they may not include art history in a significant manner in their programs. Art criticism, on the other hand, has achieved curricular attention during the past 15 to 20 years.

Although art educators have not had formal coursework in art criticism, they have participated in studio critiques and probably read critical reviews in art periodicals. Barrett (1988) suggests that art educators improve their chances of success in the teaching of art criticism by examining and discussing through studio critique and reading. However, critics of the DBAE approach argued that it is not realistic to expect the instructors who are not trained in arts disciplines to be able to teach disciplines in an authentic way (Hamblen, 1989).

Based on the participants' idea developing creativity/ originality was the most concern of the instructors in their teaching in this study and developing the concept of the art was their least concern. As a branch of philosophy, aesthetics deals with general questions about art, beauty, and creativity (Halstead, 2008). Although, Walker (2001), at Ohio State University, implemented art theories a step further by emphasizing on "meaning making" as a constructivist approach to art learning.

In this study, 12 of the instructors indicated that they never had field trips to museums or galleries. Many museums have increased their educational programs for school groups. Incorporating art theories into these programs can enhance their effectiveness and

help ensure that museum field trips, which require considerable effort and may be costly to arrange, are productive educational experiences (Dobbs, 1998).

Results of the current study revealed that instructors suffer from lack of outside reading and preparation on areas that they are weak. On the other hand, concern about the preparation of art instructors who were trained in teaching art making was also apparent (Hagaman, 1988).

Although near all of the participants, were interested to know more about how they could art theories with studio based class, some of them had been using this method without knowing about that. Kaplan (1998) stated that art teachers who teach art theories are more focused and cognizant on their teaching.

A significant numbers of participants agreed that art criticism and aesthetics should be part of the teaching program. Stinespring (1992) stated that the art theories aims to raise students' understanding about the history of art and the criteria for judgments made about the art and to expand their qualitative experience of art production and also to make art more respectable as an academic subject.

The participants claimed that there is a need for training programs for instructors through both pre-service and in-service. Lovano-Kerr (1985) states that the comprehensive approach of art theories, with its prescribed balance, sequencing, and integration of content and skills in the four art disciplines, in which art education is presented in the larger context of aesthetic education, calls for a different structure for art teacher preparation.

Results of this study showed that participants asked for a new improved informative art, locally and internationally, combined into the curriculum needed. Johnson

(1988) and Hamblen (1988) express concern over the real applicability of art theories to the art of all cultures.

Finally, from the results of this study, most of the instructors believed that for improving the instruction, in general, curriculum should be changed to a developed art theory in studio based class. Deficiencies in the academic preparation of the professors may be the greatest barrier to the introduction of integrating art theories with studio based class in Iran. The findings of current study indicated several problems in the general art program in Iran. Thus, there is a need for developing training both pre-service and in-service programs. Also, the practice of giving the instructors some tasks that are not related to teaching and curriculum was unclear and did not provide instructional guides. This was cited as a problem regarding the instructors.

4.3.2 RQ2. What are overall strategies and ideas have impressed the art criticism curricula?

There are diversity approaches and scholars in art criticism area. Researcher chooses the more applicable model from 1970-1990 and approaches which somehow linked to this study. Researcher chose, Feldman, Hamblen, Mittler, Anderson, and Chapman. Researcher just mentions important and more relevant approaches here (in chapter two researcher explained models completely).

4.3.2.1 Feldman model

Edmund Burke Feldman (1973) stated that art criticism can be defined as talk spoken or written about art. He has formulated a method for "talking about art" in a structured sequence of stages. Feldman model's contains of four stages: description, formal analysis, interpretation, and evaluation, or judgment.

There are many purposes for teacher to employ their students in art criticism based on Feldman (1970, 1973) opinion. He stated that is talk about art to aware and formed for the subscription exploration about art and human status (Feldman, 1973). Establishing and forming talk about art, educate the importance of looking carefully and more intelligently at art. Art criticism purpose is capability to read visual environment and acquisition of proficiency needed to select between emulate values.

Feldman (1982) emphasized the significance of the criticism language when speaking about art. He presented critical talk and criticism as vital to the advance of art appreciation and highlighted that all art educators should work unceasingly on the critical skills development. Teachers started to use these four areas in curriculum.

4.3.2.2 Hamblen model

According to the Hamblen (1984) when appropriately ordain, training questions may bring up learner partnership and the improvement of difficult degree of thinking. Most questions modeled in classrooms, though, draw memory-recall answers. A questioning strategy advanced in Bloom's taxonomic assortment may suggestion a much-needed property to present art criticism, since art criticism plans discoursed prepare just common strategies and recommendations.

For each of the six levels of Bloom's taxonomy, scholars Clegg et al. (1968), Sadker and Sadker (1977) and Sanders (1966) have recognized main words, usual question words, and elementary procedures. The main word specifies the semantic word that is most expressive of the classification.

The art criticism strategy which defined in Hamblen model has a construction resulting from educational theory advanced from the results of educational investigation. It is an academic model advanced on the assumption that an art criticism questioning strategy in the framework to Bloom's taxonomy may raise art critical skills and besides may be helpful to practical question-answer discourses in the art classroom.

It could indicate that based on Hamblen (1984) idea, that from theses specific models, most of art criticism models are related to Bloom's taxonomy. These models consist of genuine, verbal info and continue complete gradually challenging applications and examines to a last assessment. Though, it should consider to: likenesses among Bloom's taxonomy and models which mention above would not be taken as an essential evidence of justification, however somewhat as a suggestion of educational compatibility.

4.3.2.3 Mittler model

Mittler (1982) model contains of description, analysis, interpretation, and evaluation levels. Mittler's model trained and untrained viewers of art make connections between what they have experienced in their own lives and the artwork before them. Many methods of art criticism make little use of such experiences.

Feldman and Mittler models prepare vast educational chances in awareness and understanding. Learners, for instance, frequently miss significant visual info included in an artwork. They may never attention how the art basics and principles purpose, or reflect an artist's intention or motivation. Conform these models over some of the ideas obtainable here would prepare the art teacher with critical methods from which discourse might continue regarding the worth of art criticism (Venable, 1998).

4.3.2.4 Anderson model

Anderson (1988), model design contains of six levels which are, reaction, perceptual analysis, personal interpretation, contextual examination and synthesis.

Reaction is the initial level of Anderson model design for art criticism which consists of, global, sensory and evaluative answer. Perceptual analysis describing aim and apparent qualities that deduce the first response. Personal Interpretation means look-ahead, predicted. This concept is a combination of perceptual of the data with early response and also evaluates content, form and feature. The explanatory phase is a main shift in cognitive functions, from predominantly critical intake to predominantly synthetically sensory projection (Anderson, 1993).

Contextual examination, enable additional viewpoint on the conditions of the work's making and its life since it was complete. Contextual examination contains the, who, what, when, where, why, and how surrounding the artwork. It is information expanded toward the artwork rather than from it (Mittler, 2006).

The last step is synthesis. In the process of synthesis aesthetic theory is also basic. Formalism, pragmatism expressionism, conceptualism, and mimesis theories must be brought to tolerate to create summative evaluation of artwork.

4.3.2.5 Chapman model

Chapman believed that three types of art criticism (procedural approaches, Naturalistic, Observed) manifest themselves in inductive, deductive, interactive, and empathic styles of art criticism (Those four generic styles are identified by Chapman, 1978).

Approaches to Art in Education by Laura Chapman highlighted replying to artworks, but she also emphasized the necessity of an extensive art program that covered cross-cultural art as well as the Western art. She mentioned these concepts earlier than other concepts within discipline-based art education. For instance, she considered the relationship of art to criticism, history, and culture to be important (Chapman, 1978).

This model deals with instructional art criticism, not professional or journalistic art criticism. Barrett (1989) has noted that professional art critics usually do not neatly follow art criticism format steps of, for example, description, analysis, interpretation, and evaluation. In this sense, non-procedural art criticism may be more compatible with "real world," professional art criticism.

While Chapman model has similarity with DIPC model which design with researcher; both model has predict part, in chapman model deductive phase (second phase) related to the hypothesis. In this part students have to find evidence that support their hypothesis about art objects like in DIPC (P, refer to the Predict). Figure 4.5, shows the summary of selected art criticism models for RQ 2

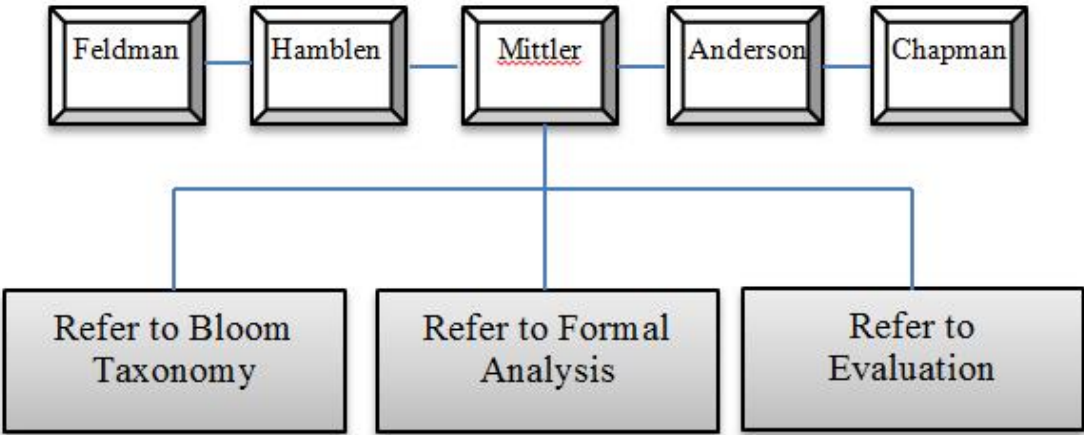


Figure 4.5: Applicable art criticism models for this study

4.3.3. RQ3. What are the general student's knowledge levels of art criticism?

Based on the total score of 100, the mean score of students' level of knowledge in experimental group in pre-test, mid-test and post-test was 57.33, 65.00 and 70.66, respectively. In control group pre-test mean was 58.33, mid-test was 58.66 and finally in post-test was 61.00 (Table 4.1 and Table 4.2).

According to the result of this study, there was a significant difference between pre-test, mid-test and post-test ($F= 35.368$, $P= 0.000$). The results showed a significant difference between experimental and control groups ($F=11.725$, $P=0.002$).

Table 4.1: Score achieved by students in the art critical knowledge assessment in experimental group

	No.	Minimum	Maximum	Mean	Std. Deviation
Group	15	1.00	1.00	1.0000	0.00000
Pre-test Survey	15	50.00	65.00	57.3333	3.71612
Mid-test Survey	15	55.00	75.00	65.0000	5.66947
Post-test Survey	15	60.00	80.00	70.6667	7.28665

Table 4.2: Score achieved by students in the art critical knowledge assessment in control group

	No.	Minimum	Maximum	Mean	Std. Deviation
Group	15	2.00	2.00	2.0000	0.00000
Pre-test Survey	15	55.00	65.00	58.3333	3.61873
Mid-test Survey	15	55.00	65.00	58.6667	2.96808
Post-test Survey	15	55.00	70.00	61.0000	5.41163

In order to better picture of student's score, the detail of score distribution is presented in Table 4.3.

Table 4.3: Score of Pre-test, Mid-test and Post-test for critical knowledge

Grade	Pre-test		Mid-test		Post-test	
	Percentage (%)		Percentage (%)		Percentage (%)	
	Experimental	Control	Experimental	Control	Experimental	Control
A	0	0	0	0	20	0
A-	0	0	13.3	0	26.7	0
B+	0	0	13.3	0	20	13.3
B	6.7	13.3	40	6.7	13.3	26.7
B-	40	40	26.7	60	20	26.7
C+	46.7	46.7	6.7	33.3	0	33.3
C	6.7	0	0	0	0	0
D	0	0	0	0	0	0
F	0	0	0	0	0	0

This shows that, by general standards of the university's score, the students' acquisition of knowledge in art criticism is good in experimental group in pre-test: C+, mid-test: B and post-test: B+. Although in control group in pre-test: C+, mid-test: C+ and post-test: B-. Moreover is a superior score, students are generally knowledgeable about art criticism in experimental group. However, the big range between the highest score of 80 (A) in post-test and the lowest score of 50 (C) in pre-test in experimental group seems to indicate that the students' ability is quite varied.

Table 4.3 shows the distribution of students' scores in their assessment of art criticism. The distribution is observed on the basis of percentage of students getting grades from grade A (superior) to grade F (inferior). From a total of 30 students in both groups, none scored grade D and F and also in control group none scored grade of A, A-, and C in all tests.

In order to better picture of grade and marks, the detail of them distribution is presented in Table 4.4.

Table 4.4: Grades and Marks

Grade	Marks
A	80-100
A-	75-79
B+	70-74
B	65-69
B-	60-64
C+	55-59
C	50-54
D	40-49
F	0-39

Students in experimental group understand the nature of art criticism. Although students learn that: Definition of art criticism, why do we do art criticism, theory of Edmund's Burke Feldman, type of art criticism, works of art have meanings which can be interpreted; Interpretations of works of art rely on intrinsic and extrinsic elements; Good reasoning is necessary in supporting what they say about works of art and proper terminology is necessary for communicating about art. However no students in control group had opportunity to learn this subject.

Art criticism has obtained attention from investigators in art education throughout the past 15 years as a main factor in educational reform (Feldman, 1970, Ecker, 1973, Smith, 1973). For the art critic this is an important point of debate as many art historians argue that art with a conceptual twist cannot be judged for quality.

Feldman (1967) believed that art criticism have to be an arranged responsibility which attempts to increase the quality of awareness and raises aesthetic understanding. Feldman description of the kinds of criticism, particular reference is made to educational art criticism that is planned to improvement the artistic and aesthetic perfection of learners. It does not so much pursue to reduce valid judgments upon artwork via learners as it does allow learners finally to make such judgments for themselves.

Criticism approach is recommended by Smith (1970) and utilized in part by Mittler (1976) in the development of a matrix which illustrates the fundamental design relationships that are created by the interaction of the elements and principles of art. The purpose of the matrix is to offer these design relationships as a range of alternatives from which students may deliberately choose when producing their own art work (Mittler, 1976).

Art criticism could have the greatest influence on developing positive affect toward art works (Hollingsworth, 1983). Art criticism and usage of the art theory are challenging. Through art criticism, there are two sides, one is art critic which refers to the formalism, and another one art critic who evaluate and judge in terms of how socially related it is. Furthermore, even if art critics may derive to an agreement in terms of what criteria they utilize to distinguish what a good work of art embodies, when those criteria have to be applied to specific pieces, radically diverse quality judgments arise (Eagleton, 1999).

The literature in art criticism provides a list of key concepts that Weitz (1990) has found to vary in meaning. Interpretation is among them and, he asserts, is very much a matter of philosophical debate.

Broudy (1987) highlighted the function of art education and theories to improve a student's obtain of images and realize of art perceptions as a critical part of general education. In light of this it is not sufficient to expose students to art; we need help them improve proficiency to help them move into the work (Greene, 2001).

Art criticism thus stays a practice that only logic in the art world, a discussion that is useful to specific works via the subjective taste of the critic. The work of art becomes a thing that art world may play with; nonetheless what it is in itself remains absent because of the discourse that is used to it (Eagleton, 1999).

Art criticism evolved into an affirmation of art is based on the recent writings by Groys (2008). Osborne (2004) suggested that art criticism is hiding from contemporary writing and no longer exists. Art criticism commonly drives ahead of art history, attempts to preserve with art criticism. Art history, in this part, changed to the history of art criticism. Hence, it is necessary to have a look at how today's art critics form evaluate about works, what are the fundamentals and deficit of these judgments and how they influence the world of art.

Analyzing, interpreting and evaluation are components of art criticism; with notice to the, is it the good art? And what kind of artwork should get attention. If we accept that art criticism is a basis of the art world, we have to expect art critics to be qualified to make valid and genuine judgments about artworks (Vekony-Harper, 2010).

Art criticism developed a detached and important branch of academic study as it achieve status with the appearance of the avant-garde. Outside the rule, it was the market and art critics who worked with the market, who beginning to expression the significance of new art and new painting that had additional goals than following the heritage of the old

Masters (Gardner, 1989). Art critics need to match the creative act of writing about art with the creative act of making art (Dietrich, 1997).

Kerr (1957) stated that,

“Art criticism discovers its origins in the Greek word “crit,” sense to sift, and krinein to distinct. Kerr clarifies that the “true identity of the critic is that of analyst and interpreter” whose “function is to reduce to rational terms an experience that has taken place in intuitive terms to state objectively what has happened subjectively”(p.39).

There is a rising diagnosis that the study of visual culture over the critical analysis of pictures and their meaning is educationally significant (Duncum, 2002; Efland, 2004; Freedman, 2003). Many researchers have recommended teaching students to view art theories critically (Efland, Freedman & Stuhr, 1996). In reconsidering this procedure, art instructors may make chances for learning in courses such as aesthetics and criticism.

Art aesthetics and criticism value is a rich arena for constructivist training as well as chances for active learning and problem-solving conditions in which students explore more deeply into critically thinking about visual images.

Sontag (1990) determined that the

“function of criticism should be to show how it [the work of art] is what it is, even that it is what it is, rather than to show what it means” (p.14).

Study of aesthetics and criticism of art involves students in the abstract world of thinking and attitude (Efland, 1995). Art notions in aesthetics and criticism frequently take part, and may outcome in over-simplification by the beginner. Though, this procedure of aesthetic valuing and criticism contains usage of higher order thinking (Stout, 1995).

Results in a qualitative study by Sullivan (1996) recommend that the difficulty of current art practice suggestions a rich variety of models of art learning, that may be seen as a way for agree the intellectual character of artistic practice and postmodern interpretive stances establish in art critical discourse.

There are two basis sources may help more direction of teachers. One is instructional models, that mix art criticism and aesthetics, prepare models of oral manner for answering to art. Next one is the research about classroom aesthetic interplay with art prepares models for questioning strategies. Based on these two directions, a teaching plan can be improve to inspire young students to discourse about the arts (Parsons & Blocker, 1993).

Over and over, both in curriculum design and in classroom practice, DBAE teachers have made use of what we might call the "case method" approach in criticism and aesthetics, and have found it to be effective. Moreover, since Barkan, such writers as Clark and Zimmerman (1981), Greer (1984), Lanier (1983) have prescribed curriculum reform in relation to aesthetics as well (Russell, 1986).

From an educational viewpoint, criticism can prepare a perfect condition for students to study the art fundamentals and used this information to a variety of art experiences. Applying several techniques (Representation, Expressionism, and Formalism) students learn to explain about art.

Van de Windt (2008) stated that once the quality of the contemporary art is destroyed and art-making turned to be a part of the history, the scope and availability of basic art courses in a number of Canadian schools and universities was also reduced. This fact ruined all kinds of criticism and aesthetic sides in art and modern life.

Every individual answers diversely to art, varying from the sensitive feelings by the observer to the art as an object of creativity. Criticism has been a rational way to define the connection among the observer and the art. Instead of relying on past approaches of making oriented education, some art teachers nowadays are applying criticism to make a more comprehensive art educational experience. The practices of criticism and aesthetics have improved through history. The meaning continues to different, which makes the implementation a challenge (Parsons & Blockner, 1993).

We should consider criticism and aesthetic aspects during the art-making procedures since this act of reflection promotes our understanding. Making artistic form requires exploring several possible choices, which need taking the essential time to catch and communicate a unique aspect of life (Van de Windt, 2008).

The analysis of research in criticism and aesthetics education recommends there may be positive student consequences as a result of an extended art education program. The profits can contain a better understanding of art, and the involvements in critical thinking can be precious. Consultation and negotiation with area art teachers has shown criticism and aesthetics to be an essential element for today's classroom.

Michelle Kamhi (2003) remarked that,

“Visual culture art education could produce a “fundamental lack of understanding or appreciation regarding the distinctive nature or value of art” (p.11) that would ultimately result in the next generation's indifference toward criticism and aesthetic sensibilities.

Leaving the study of criticism out of the curriculum is limiting to students who have been inundated with it virtually since birth. If value is taught through time and emphasis, as Eisner (1992) proclaims, the perpetually low valuation of the arts is (at least partially) explained.

The criticism and aesthetic rules are the appreciation of excellence in art, the criteria for creating evaluation about art's excellence, and the improvement of the ability to reflect on and to express one's evaluation about art. As these aesthetic disciplines are interpreted into art education, take apart via historical and cultural subjects happens, because the describing features of beauty and excellence different through time and culture (Gentile & Murnyack, 1989).

The reconnaissance of aesthetic qualities is also a component of art criticism; contemplate at an abstract step about what types of qualities may be related with works of art (Silverman, 1988). Aesthetic study in nowadays classroom is in part educational and in part theoretical. Activities help the educator and students analyze the essence of art and the several features of aesthetic experiences.

Efland (2004) questions whether art criticism involvement through the study of a standard of masterworks should prepare individual, social, or cultural aims that allow learners to relay contextual effects affecting their lives. Educators and learners must make contacts to their information of art and popular art, school topics, and other real world foundations (Taylor & Carpenter, 2002). Feldman says that learners simply involve in a procedure of art criticism, however without a systematic approach. Chapman specified that young learners benefit from discourses through adults about art.

Palmer (1998) stated that, teaching the others need as starting point self-knowledge. In relevance to experience with art, which self-knowledge may be expressed as a form of art criticism. The art criticism that one's cheer result in investigation into the self and develops an aid to educational interplay (Bresler, 2006; Denzin, 1970)

4.3.4 RQ4. How do the students fair in their critical performance in reference to the four critical dimensions?

Having seen the general students' performance in their art criticism, it is our good interest to examine this performance in respect to the four dimensions according to DIPC (Description, Identify, Predict and Criticize). Figure 4.6 shows the mean score of students critical analyses exercise using the bar graph on dimensions in experimental group. The total score of each dimension is five.

According to the result of this study, there was a significant difference between pre-test, mid-test and post-test ($F= 30.909$, $P= 0.000$). The results showed a significant difference between experimental and control groups ($F=8.566$, $P=0.007$).

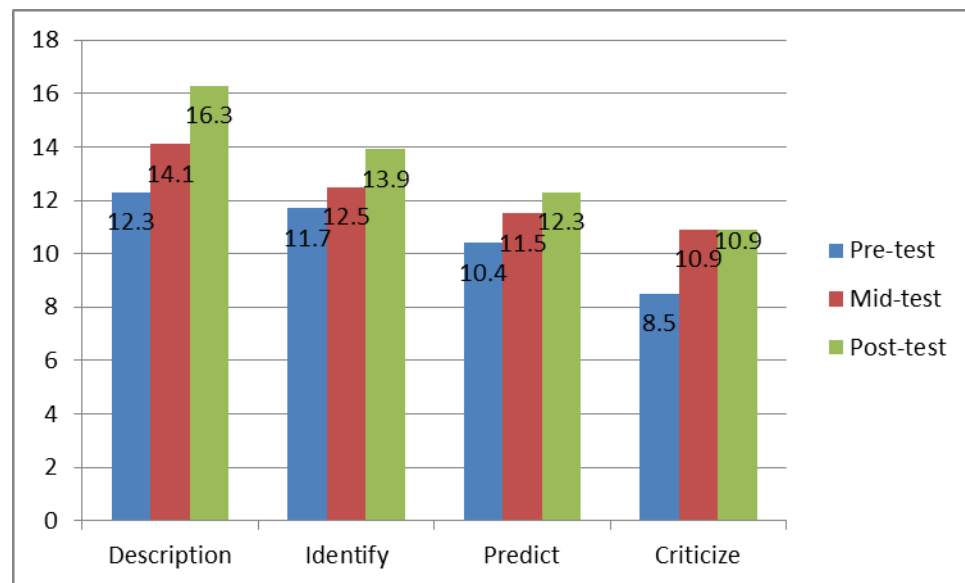


Figure 4.6: DIPC module of art criticism mean score in experimental group

As Figure 4.6 shows, students have demonstrated a fairly equal ability across the four dimensions in experimental group. However, upon closer scrutiny, the students show the highest ability in description, with a mean score of 16.3 in post-test of experimental

group. Quite predictably, the students seemed to have the poorest showing in making criticize with a mean score of 8.5 in pre-test of experimental group. Meanwhile, the other two dimensions; identify and predict were have high score after description respectively in experimental group. From the findings above, it is concluded that students excelled in the area of description and identify dimensions respectively. On the other hand, students appear to have improved from pre-test to mid and post-test but students appear to have not developed well in mid and post-test in criticize dimension in experimental and control group.

However, the students show the highest ability in description in control group, with a mean score of 13.9 in post-test (Figure 4.7). Quite predictably, the students seemed to have the poorest showing in making criticize with a mean score of 8.8 in pre-test of control group. Meanwhile, the other two dimensions; identify and predict were have high score after description respectively. From the findings above, it is concluded that students excelled in the area of description and identify dimensions respectively.

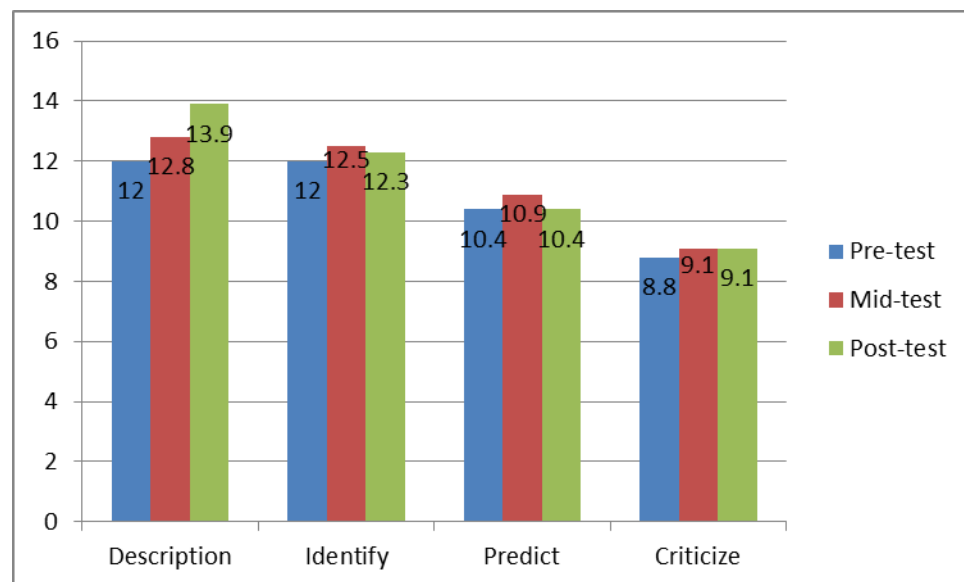


Figure 4.7: DIPC module of art criticism means score in control group

Figure 4.8, Figure 4.9 and Figure 4.10 compare scores in both groups in pre-, mid- and post-test. Percentages indicated (inside the pie) the number of students and the different colors displayed their scores. One of the four introductory disciplines of Discipline-Based Art Education is art criticism, accompanied by aesthetics, art history and art production. Art criticism is interpreting meaning, replying to, and making critical evaluations about specific artworks. Generally, art criticism emphasis on distinct, modern artworks. Feldman (1994) in *Practical Art Criticism* states that criticism is “verbal or written 'talk' about art” and that “interpretation is the dominant duty of art criticism. Feldman established a commonly-used chronological approach to art criticism according to description, analysis, interpretation and judgment.

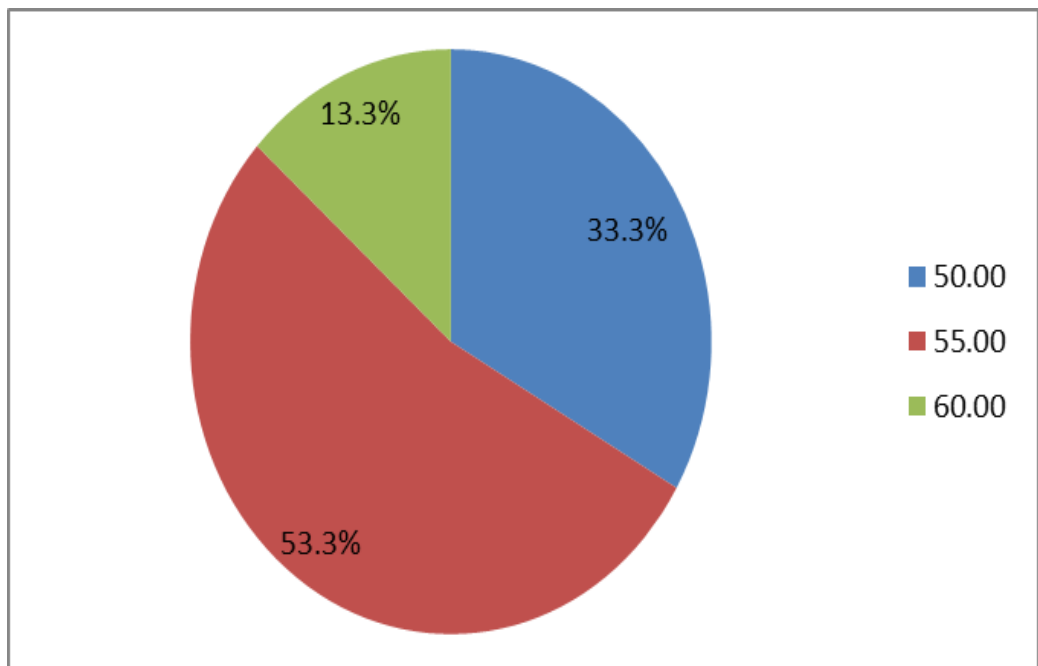
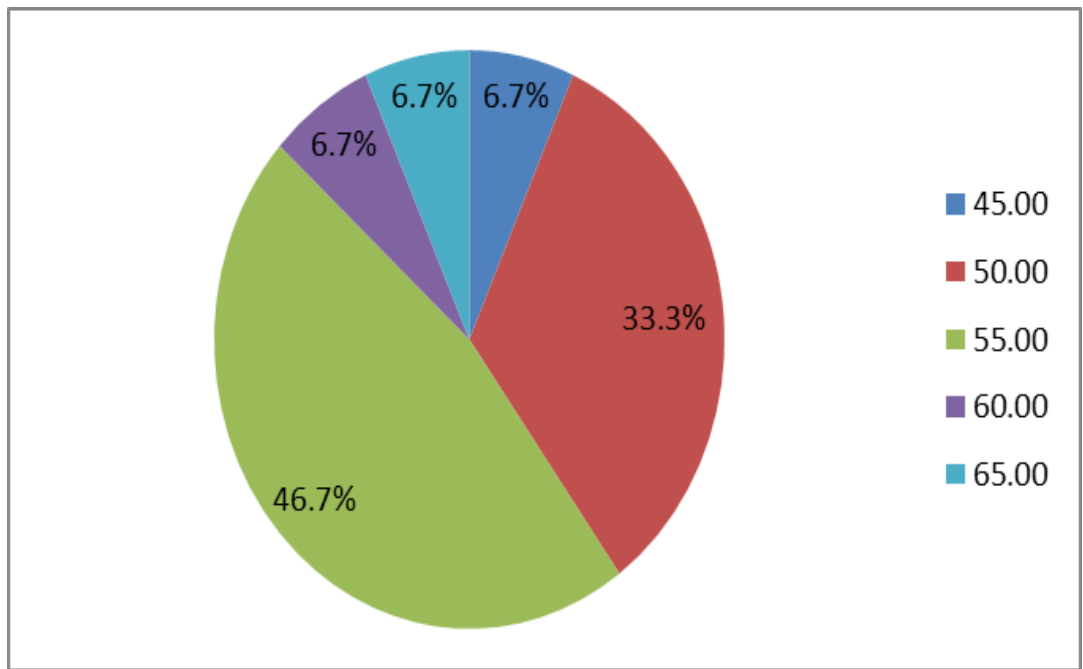


Figure 4.8: Compare scores in both groups in pre-test (up side, experimental; down side, control)

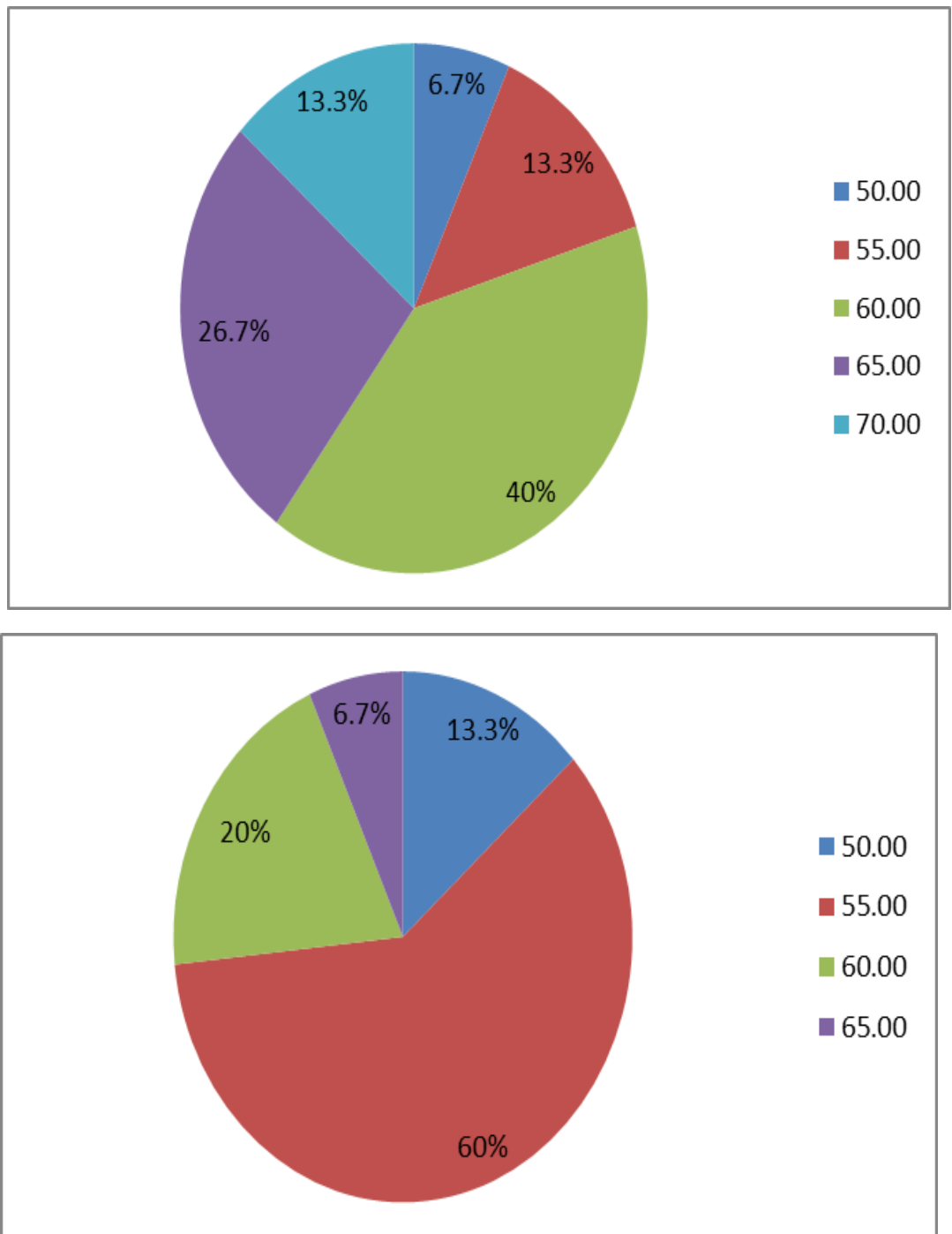


Figure 4.9: Compare scores in both groups in mid-test (up side, experimental; down side, control)

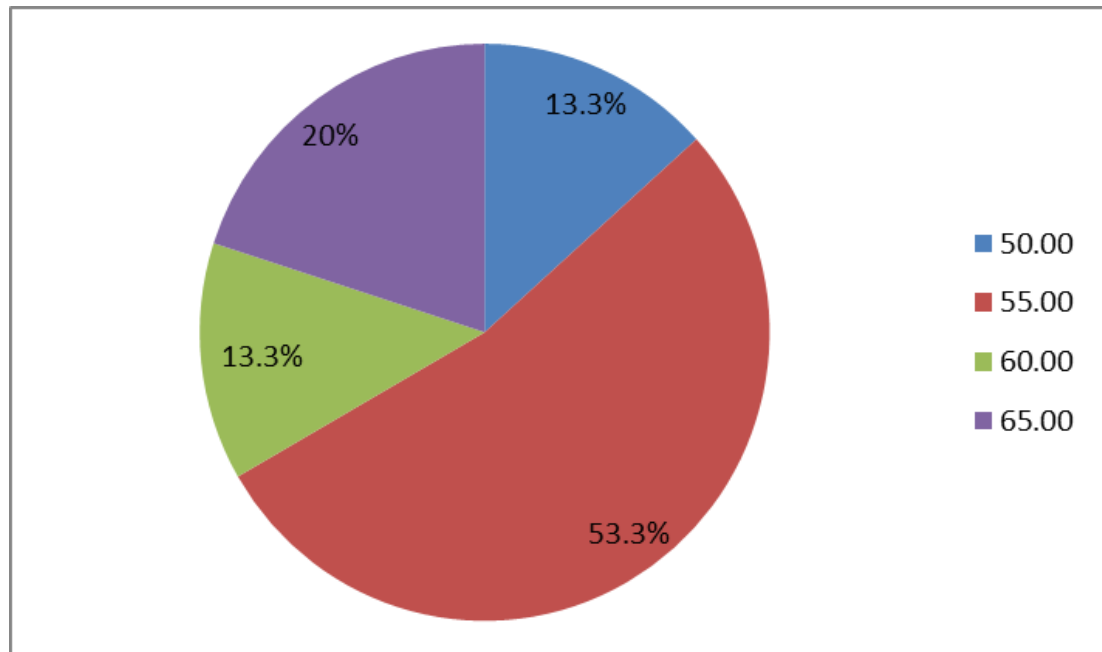
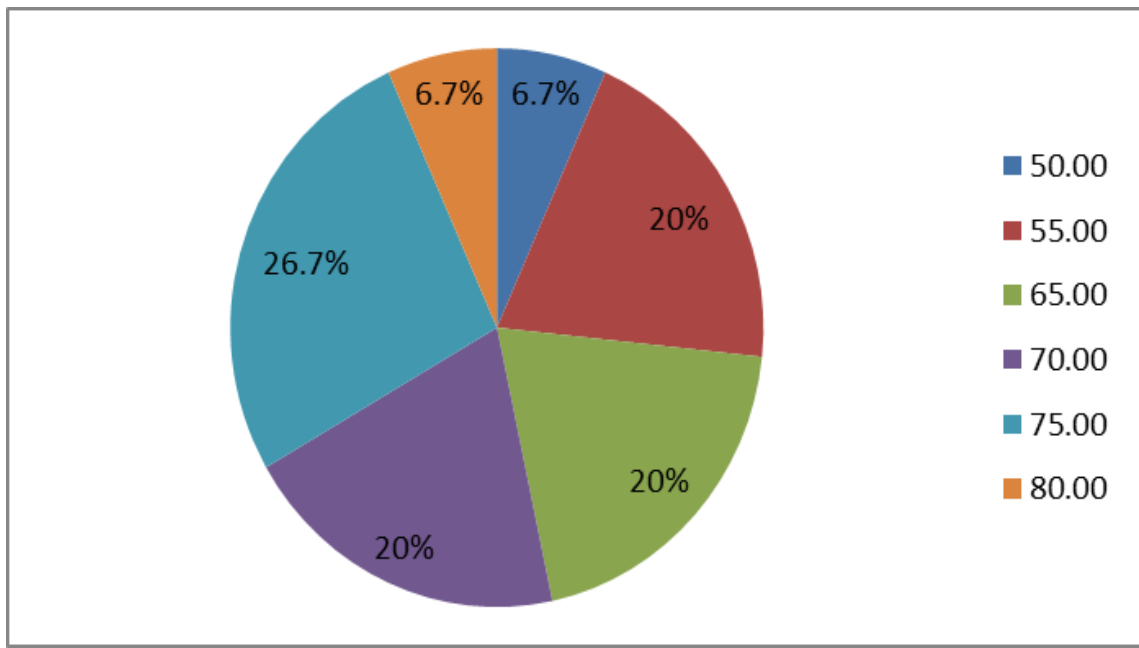


Figure 4.10: Compare scores in both groups in post-test (up side, experimental; down side, control)

In An Overview of Discipline-Based Art Education, Stephen Dobbs (1992) states that, people through art criticism, "look at art, analyze the forms, suggestion multiple interpretations of sense, make critical evaluations, and conversation or write about what they realize, think, and feel. In Criticizing Art: Understanding the Contemporary, Terry Barrett (1994) put the basis of his art criticism approach on the activities of describing, interpreting, arbitrating, and hypothesizing about art. In Barrett opinion, while all these activities overlap, interpretation is the significant activity of art criticism and perhaps the most difficult. While tied to description, analysis, and judgment, primary concern in modern art criticism is interpretation of the meaning of individual artworks.

Criticism and evaluation of art is considered important in the role of art appreciation (Hamblen, 1987). Art criticism talks about to the meaning and importance of artworks. It is relevance thru art in the contents of the current and takes the form of talk or written argument about art works (Greer, 1984).

Study of visual art widely improves one's awareness and appreciation, refers our feelings for other human beings and increases our humankind (Jones, 2008). Observing and realization art often contains a mixture of both aesthetics and criticism.

Art criticism is more or less informed, and more or less organized, talk about (Feldman, 1982). Art criticism has also been described as an exploration or as a performance whereby procedures of how to look and concepts of what to look for are discovered and enhanced, in contrast to artistic meaning being a predetermined given, external to one's experience (Smith. 1973; Taunton, 1983).

Silverman (1979) distinguished between aesthetic perception, as being a matter of perceiving phenomenological qualities, and aesthetic criticism, which requires background

knowledge in historical styles, theories, and functions. In contrast, Mittler (1980) believed that art criticism as inculcating or requiring specialized knowledge and factual information that develops critical evaluative responses that primarily dependent upon the perceptual characteristics of the object itself. Somewhat differently, Johansen (1979) considers art criticism to involve a theoretical knowing about art: art appreciation involves qualitative knowing. Both Mittler and Johansen, however, consider art criticism to serve as a foundation for appreciation.

One can appreciate artworks in numerous ways. Art can be valued for its historical significance, its methodical quality, its personal value, or its absolute magnitude. Although all of these paths of appreciation are addressed in the process of art criticism, art appreciation and art criticism are not identical. Also, the enjoying and understanding of art can be attained through kinaesthetic learning while generating artworks, through the visual experience of engaging with and viewing artworks, and the gained knowledge through historical study of works of art (Munro, 1956).

Individuals do art criticism because they need to recognize the meaning and importance of artworks. Because art reflects human morals and cognition at a deeper stage we involve in art criticism to comprehend our own being (Anderson & Milbrandt, 2005).

Ragans (2000) pointed out that,

“Through art criticism we learn to use the language of visual arts. This knowledge she explains "is a key to understanding, appreciating and creating works of art" (p. 2). Art criticism helps us hone our perceptual skills while we learn about artists and the definitions of art”.

History tells us that the form and content of art and other expressive visual artefacts have been, since the beginning of man, our primary means of sending messages to ourselves about whom we are, what we believe and what we feel (Anderson & Milbrandt, 2005). Art criticism is the means through which we can learn to interpret and understand these messages. Art is usually not discursive. It does not explain its feelings like written or spoken communication, rather, it is presentational: it presents us with a feeling, a visual world view, suggesting or implying what is or what may be but not giving an explanation. This is because the connotation of a work of art is transmitted by components that change and form its literal makeup. Because of this the meaning of art is often ambiguous and difficult to understand.

If we reduce art to an abstract formula it can be described as 'content carried by aesthetic form that together makes up the expressive presentational meaning and quality of the work. To clarify this formula Anderson and Milbrandt (2005) create a visual image by comparing content to the figure of a horse; aesthetic form to the horse being depicted expressionistically through the use of overstated form and random colors; that when combined create the meaning and quality of the piece: its elegance, power or speed. Thus, the only way for us to understand any work of art is through what Barrett (1988) calls the repeated practice of art criticism.

There are many approaches of art criticism that have come up to in art education. Art criticism formats have commonalities step-by-step decision-making structure that each level builds upon another. The main result of art and aesthetic in all arenas has been to appreciate artworks. One of the significant aims of art criticism is notice to the level of observing proficiency of viewers of art and the necessity for improving aesthetic awareness

and understanding of aesthetic matters, art appreciation might finally, via a subject center model to art education (Cromer, 1990).

Based on Horowitz (1985), the duty of criticism is not only to choose among good and bad, but to aid us achievement greater understanding. When performed knowledgeably, criticism helps enjoyment, and the capability to contribute is improved as critical insights of art develop. Artworks may alter and do not constantly appear the same, as tastes alters, and thus the perceiver's viewpoint and eyes change. Decisions and values resulting from freedom of opinion and critical judgments can be deliberately selected, because the process is an acquired capacity established over time.

Ability to observe more richly both natural and man-made objects is increased by learning to make aesthetic judgments, as well as to decide on the art work produced. Frequent use over time will develop the skills of decision-making that result in aesthetic valuing (Herberholz & Alexander, 1985). There is a specified rational evolution in most approaches of critical inquiry; the significant continue over actual procedures, then interpretive procedures, and lastly explanatory procedures. Nevertheless, it must be recognized that the levels of inquiry are often intermingle. Factual claims relating to the art object are typically recognized before interpretation or explanations are endeavored.

Description may be apply to support interpretive and explanatory claims; explanations of exchange in method can be apply to support interpretive of notion can be used to support outcome about when, where, or by whom an artwork was produced (Erickson, 1998). Art criticism model have in common a more or less liner step-by-step approach in which step built upon each other.

One of the most popular and most highly regarded used in teaching art criticism is Edmund Burke Feldman (1970) four steps model. Applying the Feldman model, will require defining the elements of art used to create the artwork, analyzing how the principles of art are apply to create the elements, interpreting the expressive quality of the work and what the artist attempting to say, and judging the work success based on its artistic eligibility. The last step in Feldman model often includes an aesthetic stance.

Feldman model prepare a rational and consecutive procedure for investigative an artwork, giving novice students a framework from which to artwork (Anderson & Milbrandt, 2005).Undoubtedly, Feldman s method consisting of description, analysis, interpretation and judgment has seen the most prominent and thoroughly examined art criticism format in art education (Hamblen, 1985). The traditional four step are characteristic of critical through in general and be found as critical analysis producers in any number of disciplines.

Study of Sheila Clark (1975) on art appreciation in textbooks of art education intended for art educators showed that very few hypothetical statements exist about art evaluation and criticism. The inclusion of standard or criteria for assessing artworks was very transitory. Earlier than 1970, merely the Becoming Human through Art by Feldman offered a technique for the evaluation and criticism of artworks. A comprehensive analysis of his theory reveals that he considers that before description, the student studies the art object first for utilitarian and thematic standards (Feldman, 1982).

The criticism system by Feldman (1982) is an inductive process for concluding from the obtainable evidence. His criticism model has contributed to four phases of making statements about an artwork. Teachers of art appreciation have used it with the primary idea

that students can talk and think logically about art if they master this method. Students will like and know art better if they can talk and think intelligently.

Communicate art is considered correct and complete to the critical experience, in addition interpretation of the artwork. Feldman highlights the significance of interpretation in describe the artwork. Feldman (1982) pointed out, interpretation is extremely challenging; it is surely the most significant part of the critical enterprise. Defining an art work comprises determining its meanings and also stating the connection of these concepts to our lives and to the human condition in general.

In practice, the critique in the studio classroom is inextricably linked to the evaluation of art made by student artists. Chapman (1978) supporters the study and exercise of art criticism so that children obtain the capability to reply to artworks and the environment, since familiar with understated forms of sense and more challenging pictures than they are probable to observe by themselves, and study how specialists consider works of art. In learning how specialists investigate artwork, learner's requirement to learn process of art criticism, and Chapman suggestions numerous approaches to art criticism comprising those she refers to as deductive, inductive, and empathic. She particulars all of these approaches and pressures the critical procedure of interpretation more than the process of judgment, excluding evaluation completely from the empathic approach.

Through studio practice in relation to art criticism activities in classroom, learners interpret and judge different artworks. The work of art itself must conduct the model to inquiry. For instance, abstract painting originally might be approached thru description, whereas a realistic painting perhaps would be greatest approached first via conceivable

interpretations of meaning. Written art criticism can be understood of as convincing writing, with interpretations of notion supported by rational judgments.

Descriptions of critic are active. They inscribe to be read, and they should draw attention of their readers and occupy imaginations of their readers. They intend to encourage their readers to understand an artwork as they see. If they are inspired, they attempt to share their enthusiasm through their descriptors choice and the way they put them together in an article, a sentence, and a paragraph (Barret, 1994).

Likewise, words are nearly essential for interactive communication a critic's recognizing and that words allow us to build bridges between sensory perception, earlier experience, rational inferences, and the function of interpretation and explanation (Feldman, 1994).

Art education learners can be more affected by their contribution in studio critiques than through reading about art criticism in an education manuscripts or infrequently involved criticism in art education courses or maybe even through attending a class for criticism. Studio critiques are probable to be very powerful in a learner's education because of the pure reposition of critiques learners contribute in through studio courses in numerous media over several years.

Studio practice that includes art criticism are also possible to be important involvements because of the learners' severe and devolved interesting the critiques since it is their own work that is the subject of critiques. Coordination among studio practice and art education programs in the practice of art criticism would improve the chance of success for the attainment of art education aims for the teaching of art and criticism.

4.3.5 RQ5. Are there significant correlation between student's studio practice and art critical ability scores?

Having examined the performance of students in their critical ability, it is now a question of how good is this showing to indicate connection to their studio practice? It is for this reason, the following results are presented. Tables 4.5, 4.6 and 4.7 show the results of test for correlation using Pearson's method to determine whether or not such connection exists. The score for studio practice was obtained to correlate with the score of the art critical ability.

Table 4.5: Correlation between students studio practice and art critical ability score in Pre-test

			Pre-test Art Production	Pre-test Critical Ability
Pre-test Production	Art	Pearson Correlation	1	0.254
		Sig. (2-tailed)		0.176
		N	30	30
Pre-test Ability	Critical	Pearson Correlation	0.254	1
		Sig. (2-tailed)	0.176	
		N	30	30

Table 4.6: Correlation between students studio practice and art critical ability score in Mid-test

			Mid-test Art Production	Mid-test Critical Ability
Mid-test Production	Art	Pearson Correlation	1	0.896**
		Sig. (2-tailed)		0.000
		N	30	30
Mid-test Ability	Critical	Pearson Correlation	0.896**	1
		Sig. (2-tailed)	0.000	
		N	30	30

**. Correlation is significant at the 0.01 level (2-tailed).

Table 4.7: Correlation between students studio practice and art critical ability score in Post-test

			Post-test Art Production	Post-test Critical Ability
Post-test Art Production	Pearson Correlation		1	0.953**
	Sig. (2-tailed)			0.000
	N		30	30
Post-test Critical Ability	Pearson Correlation		0.953**	1
	Sig. (2-tailed)		0.000	
	N		30	30

**, Correlation is significant at the 0.01 level (2-tailed).

As Tables 4.8 and 4.9 show that student's score in both art production and critical ability has rising but there is only significant difference in experimental group.

Table 4.8: Experimental group mean and standard deviation

Art Production			Critical Ability		
Pre-test	Mean: 56.00	SD: 3.87	Pre-test	Mean: 53.66	SD: 4.80
Mid-test	Mean: 64.66	SD: 4.80	Mid-test	Mean: 61.33	SD: 5.49
Post-test	Mean: 70.00	SD: 9.25	Post-test	Mean: 66.66	SD: 9.19

Table 4.9: Control group mean and standard deviation

Art Production			Critical Ability		
Pre-test	Mean: 55.66	SD: 3.19	Pre-test	Mean: 54.00	SD: 3.38
Mid-test	Mean: 59.33	SD: 3.19	Mid-test	Mean: 56.00	SD: 3.87
Post-test	Mean: 60.66	SD: 4.57	Post-test	Mean: 57.00	SD: 4.92

Moreover students scored more in studio practice (based on Tables 4.8 and 4.9) than critical ability. However, it is interesting to note that there appears to be some form of correlation between students' level of critical knowledge and their studio practice after

intervention in mid-test and post-test. This is evident by the fact that the Pearson's correlation matrix in pre-test ($r=0.254$, $p=0.176$), mid-test ($r=0.896$, $p=0.000$) and post-test ($r=0.953$, $p=0.000$) and $r(0.953)$, $p(0.000)$, $p<.05$ showed a positive one. What we can believe from the reading this statistics is that students' good knowledge in criticism would have a good performance in their studio practice and there is a significant positive linear relationship between the scores at alpha .05 level of significance.

Students, who taught with the special module (experimental group), had a better art works than the common group based on the result of this study. It was because of their training which includes the criticism. They understand the creative process, also students learn how to, recognize sources for ideas from their environment, inner feelings, fantasies, experimentation, other works of art.

They learn used properly and care for materials and tools; Use tools and materials for personal expression; Consider the effects of form on function and vice versa; Use proper terminology; Apply information assimilated from the other disciplines to aid in successful completion of their own art works. On the other hand students in control group didn't have special training; lecturer in common group has been given to lesson and instruction to students, the students were free to complete the task given until the classroom session is ended.

Until the differences between theory and practice are understood comprehensively, curriculum developer will face issues in extending influential methods that lead to some changes. Wideen, Mayer-Smith and Moon (1998) argued that the current condition of research on this problem shows "little deliberation of their (teachers') requirements and values or how our improvement program and actions will play out in the ecology of the education program or school classroom.

The distinction between theory and practice in art education cannot emerge from a particular dissent as to the level of expression in art education (Bresler, 1992). According to Alexander, Taggart and Thorpe (1997) coherence in teaching curricula is fundamental in helping its translation from theory into practice.

According to Van de Windt (2008) artistic creativity needs aesthetic attention that can slow down the perceptual procedure, thus students will be able to recognize the differences and variations of forms in objects that are often ignored.

In America, Erickson (2002) explained how the National Visual Arts Standards summarized aims drawn from recognized realm of expert attainment in art, including art production, art history, art criticism and aesthetics. Furthermore, Walker (2001) developed DBAE approach through a more reflective attitude of art making highlighting art production as a meaning making effort.

Without a curriculum that enhances critical capabilities, students see art theories with an uncritical eye; without experiences that actually promote thoughtful engagement of students with visual form production, they will not learn to understand the complexity of these processes (Freedman, 2007), their importance to daily life, or their power to transform knowledge and experience.

In response, many visual art educators have moved beyond teaching the basics of line, shape, color, media, and techniques, and the concept of art as therapeutic self-expression; instead, they are teaching students to think critically about their visual culture (Freedman, 2007). Students may come to comprehend the features and the effect of identity over the visual arts; additionally they can come to understand or at least be aware of social and cultural conditions through making and contemplating art.

Students should appreciate the nature of the artists' practice in art making so that they can use acquired values, skills, and knowledge to their practice. They should discover how artists make decisions and selections, what procedures or actions they take, how they form their examinations, and what processes of editing and self-evaluation they follow. They need to understand how the conceptual framework and frames are applied to practice of artist and how this gives intuition to the demonstration of ideas and images in artworks.

Then, this appreciation allows them to use the frames to discover their own art making. The above-mentioned practice notions should be recognized with regards to both material and conceptual practice (NSW Department of Education and Training, 2004); that is students should examine how artists define theoretical meaning in artworks using a network of examinations and how they investigate and decide about process and media.

Policies to increase written art criticism could, create with the learners examining their own writing to distinguish where they emphasis on description, where interpretive concepts are obtainable, and where they make reports of evaluation (Johnson & Cooper, 1994).

4.4 Summary

In this chapter results were analysis. Data were divided into two studies; qualitative and quantitative methods. Data in survey study indicated that, there is a need to change art curriculum in Tehran art Universities based on art instructors idea. Moreover to promote art curriculum in studio-based class, designer, university administrates and lectures have to add and mix art theory to the art-making class.

Data in experimental study analyze based on objectives and research questions. Analysis of the study indicated that the new design module is proper for teaching painting for undergraduate students at UT. Researcher showed that by applying this module for students in experimental groups, art theory knowledge and understanding increase, also students became more creative in experimental group than control group (Figure 4.11).

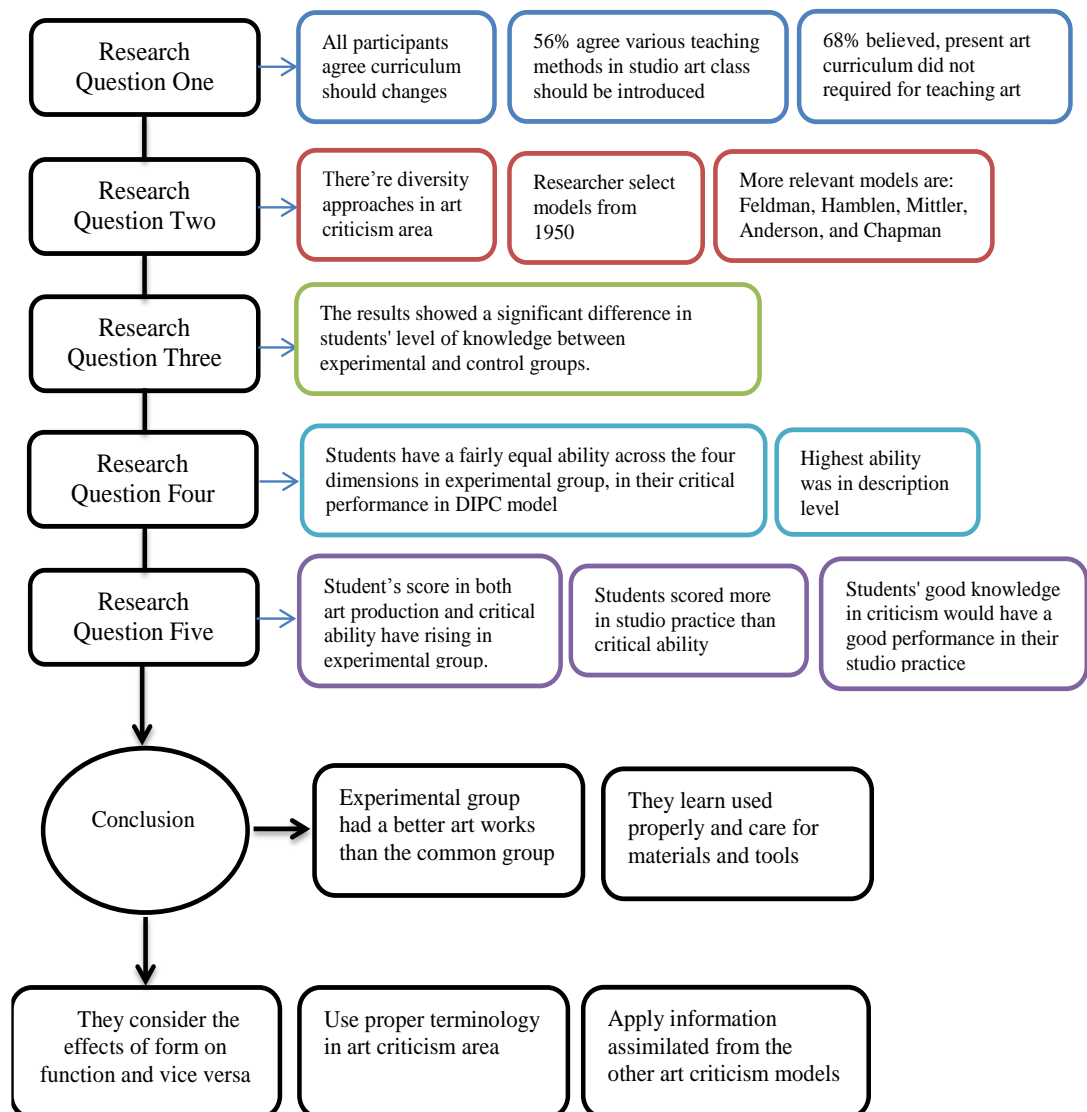


Figure 4.11: Conclusion of the research questions

CHAPTER V

CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter gave an overview of the findings from the study. It is also included descriptions of inferences from the findings to lead to generalization and conclusion. In addition it makes recommendations which are relevant to various parties, such as educators, educational heads, teachers and lecturers for implementation of certain findings.

5.2 Conclusion

Five objectives formed the basis of the inquiry in the study. Below are the results of the inquiry.

5.2.1 (RQ1) what are the problems of art education in Iran's University curriculum?

The result of the survey indicated that, vast dissatisfaction with the existing curriculum indicates a tendency towards a new curriculum. It is necessary to convince that (a) the curriculum should be changed according to the participants' response. Art theories could lead the students to greater understanding of their own culture. The increased attention to criticism and aesthetics would come through the DIPC module and could also heighten creativity. Timing is another positive indicator that the DIPC module would be accepted in Iran. The current curriculum is almost thirty years old. It has been with little revision or updating except its introduction. In that decade, there were many advances in the theory and technology of education. This new knowledge needs to be incorporated in the curriculum. As the curriculum needs revision, the time may be right for proposing the DIPC module.

Finally, from the results of the survey, most of the Iranian instructors believed that for improving the instruction, in general, curriculum should be changed to a developed art theory in studio based class. Results of survey showed that participants asked for a new improved informative art, locally and internationally, combined into the curriculum needed.

The instructors stated that the current art curriculums have not included art criticism and aesthetic. Smith (1989) proposed a curriculum that would contain art criticism and aesthetic with theories of art such as Emotionalist, Formalist, or Imitative theories of art.

Moreover, instructors suffer from lack of outside reading and preparation on areas that they are weak. On the other hand, concern about the preparation of art instructors who were trained in teaching art making was also apparent (Hagaman, 1988; Parks, 1989).

Based on the participants' idea developing creativity/originality was the most concern of the instructors in their teaching in this study and developing the concept of the art was their least concern. As a branch of philosophy, aesthetics and criticism deals with general questions about art, beauty, and creativity (Halstead, 2008). Although art educators have not had formal coursework in art criticism, they have participated in studio critiques and probably read critical reviews in art periodicals. Barrett (1988) suggests that art educators improve their chances of success in the teaching of art criticism by examining and discussing through studio critique and reading (refer to the 4.3.1.2 part).

5.2.2 (RQ2) What are overall strategies and ideas have impressed the art criticism curricula?

There are variety methods and scholars in art criticism part. Researcher chooses more related model from 1970-1990 and approaches which somehow connected to this study. Feldman, Hamblen, Mittler, Anderson, and Chapman were chosen. The Feldman method of criticism is significant among the critical methods which have been espoused because it is phenomenological in nature it attends to the artwork itself (Feldman, 1973).

A questioning strategy advanced in Bloom's taxonomic assortment suggestion by Hamblen (1984) a much-needed property to present art criticism, since art criticism plans discoursed prepare just common strategies and recommendations.

Mittler model encourage students to being more critical inquiry by perfect describing what they see. Student by doing interpretation and judgment move to valuable analysis and understanding of art. Mittler (1982) model contains of description, analysis, interpretation, and evaluation. As can be readily ascertained from these brief descriptions, most art criticism models are similar to Bloom's taxonomy in that they start with factual, literal information and proceed through increasingly problematic applications and analyses to a final evaluation.

Anderson (1991) model comprises of reaction, perceptual analysis, personal interpretation, contextual examination and synthesis. Moreover, Chapman suggests some approaches to art criticism comprise those she refers to as deductive, inductive and empathic. Chapman explains all of these approaches and emphasis the critical process of interpretation more than the process of judgment, except judgment totally from the empathic approach (Chapman, 1978) (refer to chapter 2).

5.2.3 (RQ3) What are the general student s knowledge levels of art criticism at UT?

Based on the total score of 100, the mean score of students' level of knowledge in experimental group in pre-test was 57.33, mid-test was 65.00 and finally in post-test was 70.66. In control group pre-test mean was 58.33, mid-test was 58.66 and finally in post-test was 61.00.

According to the result of this study, there was a significant difference between pre-test, mid-test and post-test ($F= 35.368$, $P= 0.000$). The results showed a significant difference between experimental and control groups ($F=11.725$, $P=0.002$). This shows that, by general standards of the university's score, the students' acquisition of knowledge in art criticism is good in experimental group in pre-test: C+, mid-test: B and post-test: B+. Although in control group in pre-test: C+, mid-test: C+ and post-test: B-. Moreover is a superior score, students are generally knowledgeable about art criticism in experimental group. However, the big range between the highest score of 80 in post-test and the lowest score of 50 in pre-test in experimental group seems to indicate that the students' ability is quite varied. It can be concluded that students are generally knowledgeable about art criticism.

Moreover, result showed the distribution of students' scores in their assessment of art criticism. The distribution is observed on the basis of percentage of students getting grades from grade A (superior) to grade F (inferior). From a total of 30 students in both groups, none scored grade D and F and also in control group none scored grade of A, A-, and C in all tests.

5.2.4 (RQ4) How do the students fair in their critical performance in reference to the four critical dimensions at UT?

According to the result of this study, there was a significant difference between pre-test, mid-test and post-test ($F= 30.909$, $P= 0.000$). The results showed a significant difference between experimental and control groups ($F=8.566$, $P=0.007$).

As the result shows, students have demonstrated a fairly equal ability across the four dimensions in experimental group. However, upon closer scrutiny, the students show the highest ability in description, with a mean score of 16.3 in post-test of experimental group. Quite predictably, the students seemed to have the poorest showing in making criticize with a mean score of 8.5 in pre-test of experimental group. Meanwhile, the other two dimensions; identify and predict were have high score after description respectively in experimental group. From the findings above, it is concluded that students excelled in the area of description and identify dimensions respectively. On the other hand, students appear to have improved from pre-test to mid and post-test but students appear to have not developed well in mid and post-test in criticize dimension in experimental and control group.

However, the students show the highest ability in description in control group, with a mean score of 13.9 in post-test. Quite predictably, the students seemed to have the poorest showing in making criticize with a mean score of 8.8 in pre-test of control group. Meanwhile, the other two dimensions; identify and predict were have high score after description respectively. From the findings above, it is concluded that students excelled in the area of description and identify dimensions respectively.

Elkins (2003) wrote art criticism “is practiced more widely than ever before and almost completely ignored” (p. 5). Art criticism is an exercise that comprises analyzing, interpreting and judgments; notice what good art should be and determining what might get consideration. If art criticism is understood as the basis of the art world, we would essentially suppose art critics to be capable to make dependable and genuine judgments about artworks (Vekony-Harper, 2010).

5.2.5 (RQ5) Are there significant correlations between student s studio practice and art critical ability scores at UT?

Through the Pearson correlation test it shows that there are connection between students' level of critical knowledge and their studio practice. The there is a significant Positive linear relationship between the scores at alpha .05 level of significance. It can be concluded that students have good knowledge in art criticism would have a good performance in their studio practice.

Results of this correlation showed that test for correlation using Pearson's method to determine whether or not such connection exists. The score for studio practice was obtained to correlate with the score of the art critical ability. Moreover students scored more in studio practice than critical ability. However, it is interesting to note that there appears to be some form of correlation between students' level of critical knowledge and their studio practice. This is evident by the fact that the Pearson's correlation matrix of r (0.254), p (0.176), $p > .05$ in pre-test, r (0.896), p (0.000), $p < .05$ in mid-test and r (0.953), p (0.000), $p < .05$ in post-test shows a positive one. What we can belief from the reading this statistics is that students' good knowledge in criticism would have a good performance in

their studio practice and there is a significant positive linear relationship between the scores at alpha .05 level of significance.

What researcher can belief from the reading this statistics is that students' good knowledge in criticism would have a good performance in their studio practice and there is a significant positive linear relationship between the scores at alpha .05 level of significance. Students, who taught with the special module (experimental group), had a better art works than the common group based on the result of this study. It was because of their training which include the art theory (criticism).

This study has attempted to examine students' ability to connect art critical knowledge to their studio practice. After analyzing the assessment outcome for the critical analysis based on their studio practice, this chapter delves into approaches to the initial assessment, assessment outcome, implications and future research pertaining to art criticism. The researcher has drawn several conclusions from her experiences researching art criticism with her students that will direct her future research in art education.

Art criticism offers students the opportunity to better understanding of themselves, their culture, and the culture of others thus bringing understand and enjoyment. When the learners finished their part of the study, their work was evaluated by a professor. The total of the marks were then used in comparing the learners' written critical analysis based on their given assignment the four components of DIPC module. After completion of this study, researcher found that the learners just improve in two of the four components to a standard that would have been expected if really implementation DIPC module itself.

In the part of description, the learners excelled and actually encountered the average of what should be expected if they were given DIPC module to complete. Via their

artwork, maximum of the learners defined what the subject matter of their artwork sense to them.

Other parts of predict and criticize were not as well improved. The researcher realized that while student's critical analysis defined specified elements of art, there was not additional elucidation as to how the artists apply these elements and principles of design to more stress an idea, theme, or meaning in the artwork. This means that the students are not linking among what they are predict the work of art to mean, and what role the artist played in making the work of art to compete those explanations. Lastly, the learners would just deal with the personal criticize of the artwork if they were requested to do. As a conclusion each learner occurred to ignore such an idea from his or her written response.

Based on result of this study, can conclude that it was not a normal response for college learners to comprise their own criticize opinions without being exactly requested to do so. In summary giving the classroom activity just successfully in two of the four principles of DIPC's module (description and identify); without additional prompts from the researcher, the prediction and criticize parts would not be completely explored.

The activities that is conducted in the college or university has to be consistent like visiting the art galleries/museums, workshops and talks given by artists. These activities need support from teachers, artists, art critics, curators and the community so that the visual arts in Iran can be developed and has a better future. In the future research, the researcher believes it will be important to triangulate data through both quantitative and qualitative means directly through student artwork, student opinions, and her experience as an educator.

Art criticism influences how the Iranian society views art and it affects the ways they are perceive and interpret art. The researcher focused on the students because they are the future generation that will develop the arts in Iran country. Students must have the knowledge in looking the beauty of art, identifying both local and international artists and appreciate art (expressions and emotions) when viewing a work of art. This research is conducted with the hope that it could be guidance to university lecturers. Teaching art in Iranian institutions of higher learning requires teachers and lectures to have good foundation of understanding of art, so that pedagogically, they can effectively employ different approaches to deliver art to their students. Emphasis might be given to art criticism in the teaching and learning process of painting course..

Although the DIPC module was successfully implemented in this study, it had given the administrators of the undergraduate level ideas on how to design its curriculum. Firstly, planning the curriculum they had to restructure the classroom activities. Secondly, a curriculum in a Tehran University might be planned in advance for the implementation of the discipline of DIPC.

Thirdly, the curriculum might include a list of lecturers' activities to be carried out in the classroom. This could lighten the work when teaching large number of students in the undergraduate level. It would also give lecturers ideas on how to conduct a lesson and meet the university objectives. Besides that, it is easier for the administrators to evaluate lecturers' performance every year. Lastly, the DIPC module has implanted the awareness of having curriculum development at the undergraduate level.

In general, this study shows that although the DIPC module focuses on the disciplines which are interrelated and inter dependent in the curriculum, its evaluation

criteria concentrates on students' performance, lecturers' competence and program effectiveness. Other factors, such as the student-lecturer relationship, temperament personality of lecturers and some background of students are important in the implementation of a successful curriculum.

Among the most valuable variations to visual art education are the outcomes of criticism. Furthermore, criticism increases students' skills to understand art in new methods. These benefits make educator appreciate the improvements. The outcomes are completely positive for art education.

The art education methods have altered. The art education practices for students and teachers has changed to an approach with a more comprehensive curriculum that has changed previous ideas as a result of the stress on a more academic art education, less stress on production alone. A new way of teaching has been developed by the alteration from the past orientation of creative activities into a more organized curriculum.

By emerging a criticism and creative educated curriculum, currently classroom still brings about learning and practicing methods of criticism activities. Today, education of art criticism in the classroom has altered into seeing art with educated method of viewing and interpreting art and an informed mind. Art analysis through criticism instead of simply use of production-oriented activities offers the teacher a treasure of didactic opportunity to introduce critical thinking and help students with a superior art appreciation (Loudermilk, 2002).

5.3 Summary of finding from the study

The overall objectives that using a DIPC module would improve students' performance were proven in this study because the experimental group was more successful than the control group. Although there was neglect of theoretical aspects and unstructured approaches and teaching by the lecturer concerned in the control group, this did affect the quality of students' artworks.

Furthermore, in spite of the lack of exposure to adult artists artworks students managed to make competent artworks. Therefore, the study has shown that the students were significantly affected adversely by the conventional method of teaching at Tehran University in painting of Undergraduate level.

Thus, the DIPC module in this study was successful in the experimental group in painting course at undergraduate level at Tehran University than was the conventional teaching in the control group. However, there were some advantages in the DIPC module discernible.

Firstly, the students undertaking the DIPC module had produced some work that was better than those undertaking the control group. The reason was because they had gained a better knowledge of art involving both theory and practice.

Secondly, from the data obtained, DIPC module helped the undergraduate level students to express their opinions and criticize artworks. This would prepare them better for choosing from a range of art careers such as supervisors, museum educators.

In fact, the successful of DIPC in the experimental group was because of the module structure, it was because the students presented the extra work such as writing, criticism knowledge, involved in program compared with those in the control group.

Therefore they did participate properly as a result their motivations was good enough to score high marks.

However, the DIPC module demonstrated that it was possible to identify student who achieved well in other than practical work, such as art criticism which was not possible with the control group which concentrated on art production done in their program study.

Finally, this study was based on the premise that painting maybe better taught in theory as well as practice and is crucial in the study of undergraduate level. Since the undergraduate level is first stage of students training, the initial curriculum design is crucial and therefore must include educational activities in all areas of art which create critical thinking amongst the students.

This study implemented new module for teaching painting for bachelor level at Tehran University as one example of Iranian art Universities. Conclusions might be generalized for other art universities in Iran; as the survey study in this thesis revealed all seven universities in Tehran province had same problem, they were not dominated art criticism, and aesthetics in studio based class, so this new module maybe can apply for other universities in Tehran province for first year student in bachelor degree.

Moreover Hanafi (1998) conducted the study to implement DBAE at Mara Institute of Technology in Malaysia (one university as sample). The main goal of his study was drawing should be taught in theory as well as practice. Also Subramaniam (2009) carried out the study to examine student ability to connect art critical knowledge to their studio practice class at one private university in Petaling Jaya in Malaysia at Faculty of Creative Industry (FCI) with 30 students involves. The result of the study showed that from four criteria of criticism module, student successes in two principle of criticism.

On the other hand, based on Webb (2007) research, there is significant evidence defend the assumption that illustration learners, exclusively beginning illustration students, can benefit from curriculum designed using a pedagogical cognitive approach based on Bloom's Revised Taxonomy.

5.4 Benefits of criticism

Students have the chance of valuable experience with art criticism that encourages logical and careful thought for everyday teaching and experiences to assess various viewpoints. It can be an inspiring experience to incorporate criticism into students' lives. Numerous points of view about art are promoted by classrooms that motivate guided inquiry. The method of inquiry has numerous advantages compared to a lecture method, by motivating students to be active learners instead of passive and by permitting the addition of several insights to the curriculum. Guided inquiry warrants that the vocabulary and language is suitable for the ability or age levels, and encourages teamwork and cooperation in finding solutions to problems (Loudermilk, 2002).

Group cohesiveness, positive self-esteem, and students respect for each other and themselves and as artists are the benefits of criticism questioning. Including criticism in a curriculum will improve the teachers' opportunities to offer a profound experience in painting courseto students, providing an opportunity to the typical student to obtain expressive abilities through stepped teaching. These instruction methods allow all students to generate works with criticism value. As students gain skills at numerous achievement levels, they are able to apply the things they have learned to create works that hold greater

artistic value. Criticism functions as a constituent of four-discipline art approach, important for its universal queries about all artworks.

Anderson and Milbrandt (2005), contend that we do art criticism because we want to distinguish the meaning and importance of artworks. Because art reproduces human values and comprehension at a deeper level we involve to criticism to recognize our own existence.

Art criticism discourses the sense and significance of works of art. It is concerned with art in the context of the current and takes the forms of spoken or written conversation about art (Greer, 1984).

Art criticism is possibly the most difficult discipline, based on many instructors surveyed, for some reasons, containing its mostly oral nature and the typical absence of knowledge of most art educators with its context and types of inquiry. These require were the incentive for the author to survey area art educators about their necessity for more information and exercise on the usage of criticism in the classroom (Loudermilk, 2002).

5.5 Significance of the study for further research

In view of the apparent shortcomings of the present undergraduate level at the Tehran University, the present study has been an investigation in the DIPC module in teaching painting at the undergraduate level. The new design curriculum in this study will help art teacher and lecturer to improve self-efficacy with new strategy in teaching painting. By the developing their art critical knowledge and mixed it with art production ability. Also this new design curriculum is new in Iran. Because none of the university art instructors

mixed art theory and art making in their class as their asked in survey questionnaire in qualitative study of this research.

One of the research outcomes is to investigate whether the DIPC module could be adopted in the methodology of teaching other subjects in undergraduate level at Tehran University. It is also suggested that any future inquiry should take the form of pre-test, mid-test and post-test research methodology to validate the reliability of the findings. Furthermore it is suggested that more lecturers and students in Tehran University should be involved in future studies.

Administrators of the university must give their support in providing enough materials and art resources. Lecturers have to play their roles, spend their time finding out what makes their students more active and knowledgeable. For example, they should make a personal evaluations' of students performance and their own behavior in their classroom training and should consider whether or not they are inconsistent and whether or not they are unfair and make unreasonable demands on students.

In fact, according to Reid, Hopkins and Holly (1987), successful art colleges not only have good curriculum planning but also the majority of the staff has the following qualities:

- i. Lecturers who are able to keep control at all times,
- ii. Lecturers who are able to have a laugh with students,
- iii. Lecturers who foster warm, empathetic relationships with students,
- iv. Lecturers who like and understand students,
- v. Lecturers who treat students with respect and as equals and

vi. Lecturers who allow students a sense of freedom in class.

Therefore, the art curriculum should consist not only in practical skills but also in concepts, knowledge within a defined curriculum structure. Thus, the effectiveness of the curriculum in the art university can be seen through a proper planning in allocation of staff, good monitoring of students' performances, and also a good management and control of the resource of the university. Finally, if the undergraduate level lecturers are serious in achieving the courses objectives, they have to start planning the curriculum of the university and budgeting the resources.

This study may also benefit other subjects in the undergraduate level at Tehran University. Dobbs (1988) stated that, art education programs that would educate toward increasing students' sophisticated understanding of adult professional roles in the field would be justified much as science, music, mathematics and other subject matters have used knowledge about professional roles in justifying their place in educational programs in the school. Like these other subject matters, the content of a visual arts educational program needs to be ordered in developmental sequences that meet the needs to be learners.

From the above statement, it showed that the implementation of DIPC module in the undergraduate level should also benefit other departments or upper level of learning art. Besides that Dobbs (1988) states that the curriculum of art schools needs continuous development in order that the curriculum could be effectively implemented and meet the required standard for students.

Thus, if the DIPC module is to be introduced in the Tehran University curriculum, it is likely that the educational practices that will be designed will lead the students toward a more sophisticated, professional understanding and a skillful and knowledgeable

participation in the visual arts. In other words, the key purpose of introducing DIPC module in the art curriculum is to develop the students' knowledge of art from a naive, uninformed state to a sophisticated stage involving an informal awareness of the importance of theory in practice.

5.6 The constituencies of DIPC module

The first constituency was the education reformers whose concerns for the inclusion of visual arts in the Iranian curriculum led to changes in the structure of art education in order to more closely mirror the science disciplines.

The second constituency was DIPC module built on assumptions, embedded in its own design, about the purpose of the arts, the structure and methods of teaching the arts, and finally, the essential mechanisms for valuation and taste in the arts. The third ideological constituency, which Elliott Eisner (1997) recognized as one essentially without commerce with school educators, is an arts community that manifests the prevailing sensibilities of what has been called the postmodern era. This constituency has produced a type of non-conflict that is the result of a gulf between the aesthetic assumptions and art criticism.

5.7 Recommendations

In the researcher's recommendation that courses emphasizing structured in relation to other disciplines of art and to pedagogy. Future art teachers might emerge from such a course with solid theoretical appropriate practical strategies for its implementation in education. The following recommendations are made to enhance the use of art criticism (Figure 5.1):

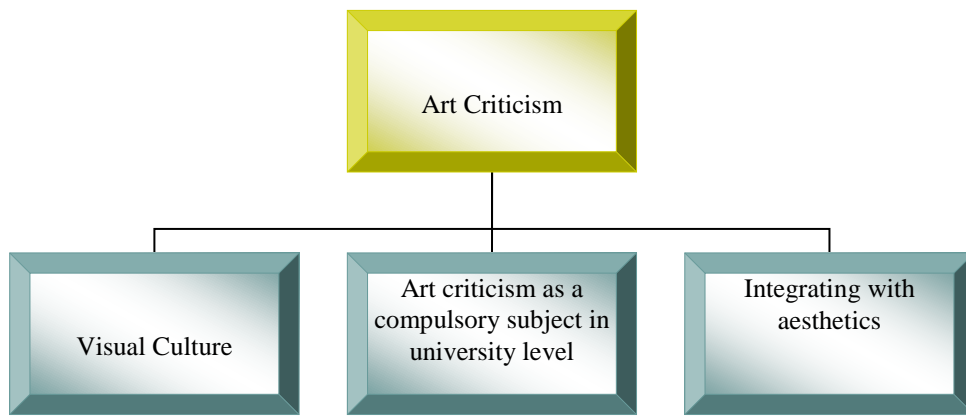


Figure 5.1: Researcher recommendation

5.7.1 Integrating art criticism with visual culture theory at university level

The recommendations for a DIPC module are derived from visual culture theory that artworks are metaphorical in nature.

It is this researcher's contention that this theory gives the DIPC guidelines a solid and relevant foundation from which to direct student inquiry. Previous researchers have said that subscribing to one theory of art would be too narrow a focus from which to develop a curriculum. Furthermore, a specific curriculum developed from the proposed curriculum framework could be accountable for cases of radical art in ways which others could not.

To implement a curriculum based on the proposed module, universities would need to offer and require that art and art education students study art criticism. Many studio courses, where developing technique is often the focal point of activities, would need some revision. Technique, on the new theory, would be taught concurrently with the conceptual development of metaphoric structures, and regarded only as a means to an end the end, of course, being the successful expression of a thought, feeling, or idea. As the proposed

recommendations were devised for higher education, applications for elementary and secondary grade levels were not developed. It is obvious; however, that one would not instruct elementary art in the same manner as college.

5.7.2 Art criticism as a compulsory subject in university level

Looking at the current curriculum taught in the schools, the art criticism subject is not offered in the program. It also happens in the tertiary education. This subject is only taught within other topics in the visual art. By offering the art criticism subject it helps students develop their critical thinking. Increasing critical thinking proficiency and tendency in individuals provide them the means to make thoughtful selections. Aesthetic, critical, and creative investigation may aid enable the improvement of these skills and dispositions in art learners.

Critical thinking indoctrinate learners to increase fundamental questions and problems, formularize them obviously and exactly; collect and recognize related information, using abstract concepts to understand it effectively and come logic conclusions and solutions, analysis them versus related criteria and standards; contemplate among another structures of thinking, identifying and distinguish, concepts, and practical outcomes; and connect effectively thru others to find solutions to intricate problems.

Making art patronizes learners to notice various keys to obviate artistic problems and through classroom art critiques they are face with various opinions from classmates who have resolved the same difficulty in a dissimilar way. Ministry of Education should look into the visual art education curriculum and should introduce art criticism as a new subject apart from art history. Art criticism with its inherent opportunities to help students

create and derive meaning from visual art, is still in need of a firm foundation alongside other areas of the school curriculum. It deserves our attention.

5.7.3 Integrating aesthetics and art criticism for art practice class

The whole students' knowledge of art has been influenced by further study of aesthetics and the way it comprises art; students can understand the ties between expression and society. Aesthetics effects on the way society understands art, and how we see and interpret art. Educators merging art criticism activities with aesthetics will assist students completely understand art. Aesthetics is definitely relevant to comprehending art. This understanding permits individual conclusions with regard to how and why the students react to the art in several ways.

The ideas of aesthetic education may be used as a foundation for additional development of aesthetically-oriented educational notions. These approaches encourage critical thinking. A great deal of information is offered by aesthetics to increase the use as a more highlighted art education area. The modern aesthetic education practices are simply studied together with criticism compared with the uses and benefits, as in art education, criticism and aesthetics overlap in numerous methods and rudimentary principles (Loudermilk, 2002).

5.8 Summary

In this chapter summary of the finding from the study, the overall objectives that using a DIPC module improved students' performance in painting were proven. Moreover

researcher concludes the result of the study through five objectives. The benefits in using criticism and significance of the study for further research explained in this chapter. And finally recommendations are made to enhance the use of art criticism within three structured.

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Appendices

Appendix A

Curriculum Headings for Undergraduate Studies in Painting, Faculty of Fine Arts, Tehran University

The Overall Specifications, Lesson Plans and Course Headings for Undergraduate Studies in Painting, Faculty of Fine Arts, Tehran University 2012

Definition:

Painting is one of the major disciplines in visual arts, which generally trains experts familiar with artistic creativity in the painting art. In painting, the artist's inner emotions and passions and his understanding of aesthetics of the world and the universe encircling him, is shown through organization of forms and colors and in various combinations. In this art, individual and collective (painting mural as a group) capabilities will emerge.

Objectives:

1. Training experts who are familiar with the artistic creativity in painting.
2. Training individuals familiar with the criticism and analysis of paintings.
3. Training a generation that, by relying on its art training knowledge, preserves the legacy of their nation's visual arts, and is able to later apply this art in social, cultural and moral dimensions of his nation.

Necessity and Importance:

Painting is a conversation without words. Painting not only provides the ground for the cultural development of the society, but also it can be an appropriate means to promote dialogue among civilizations, cultures and nations. This art (and its different areas) is a personal art, but with multiple and diverse audience in the majority of applied arts and in everyday life and as a result, it has a clear presence in political, cultural, social,

economic and emotional (and vision) life of the society.

Duration and Structure

Duration of undergraduate painting course is at least 4 years, including 8 semesters and overall 16 weeks.

Number and Type of Credits

The total number of undergraduate courses in painting is 135 credits are as follows:

General Courses 21 credits (3 credits are presented for English Language in addition to 135 modules, for students who are required to take it)

Basic course: 44 credits

Core courses: 11 credits

Specialized courses: 51 credits

Elective courses: 8 credits

Roles and Abilities of Graduates:

Graduates in this field with familiarity in principles and basic theoretical and technical knowledge in painting, can contribute to educational fields (in Education System or other cultural centers) and participate in artistic creation and criticism. Launching workshops, working in Arts Departments of Ministry of Culture & Islamic Guidance, beautification of cities and places, teaching at institutions, organizations and centers of art and design and doing art projects are the activities that graduates of painting can later do.

Requirements for Entering the Painting Course:

Pre-requirements for entry into the field of painting include successfully passing the professional exam in the basis and principles of this art. Holders of secondary education in

all subjects can take part in the test in this field.

The Painting Courses:

Basic, Primary and Specialized Course in Painting:

Course name: Painting Workshop 2

Number of credits: 3 (16 hours theoretical and 64 hours practical, total hours: 80 hours)

Course/Credit Type: Basic-Theory, Practical

Prerequisite: Painting Workshop 1

Objective: Familiarity with colors (basic color principles and arrangements in the painting) through introduction to paintings of still life.

Course Outline:

A: Theoretical: The use of color in different eras and styles of painting

B: Practical Training: For education purposes, the existing colors in nature are divided into three groups and practices will be conducted to help understanding and mastering them:

First group: Circle color colors and discussions about complementary colors, objects that are painted with colors from the color circle. The communication and coordination between them is formed through complements and the grays in the color.

1. Practice of still life with blue and orange on white background
2. Practice of still life with red and green colors on white background
3. Practice of still life with yellow and purple on white background.
4. Combination of the three previous exercises.

Second group: The objects, color of which fits into the categories of brown (such as bronze, clay, wood, skin, copper, etc.). This group needs no complement, but in terms of harmony with the surrounding environment, they need to become colorful. This happens with regard to the discussions on reflections of the colors in the environment.

1. Practice: Students will mix several samples with different degrees of dark brown color - the bright colors including 12 color combinations to another circle of color to brown

discoloration- to understand them in combination with each other.

2. Practicing with still life, consisting of a combination of colorful and brown models.

The third group: Colorless objects or the ones which have neutral colors, such as black, white and gray, for which in painting, shaded and colored neutral colors will be used. These items will use optical illusions or use other colorful objects around them to look white, black or gray.

1. For practice, put black and gray objects among colorful objects and ask students to paint them, without using black and only by using cool colors such as gray or colorful gray. Ask them to paint the dark and colorless elements of the objects in a way that in the end, they look colorless next to the colorful objects.

Note: As a neutral and shade-less color, white objects in each group follow the adjacent objects. Therefore they can also be used in painting the still life in the third group of objects can also use white.

In the final practices, students will have objects from each group and besides painting them as still life models, they are required to analyze and experience the color relationships among these objects and paintings.

Remarks: In this semester, to familiarize students with various colors, avoid employing Black gradations, especially during the third group. During the trainings, different topics regarding colors, including the seven contrasts, will be empirically attended to (Fine Arts University, 2004).

Appendix B

Curriculum Headings for Undergraduate Studies in Painting, Faculty of Fine Arts, Tehran

University in Persian language.

مشخصات کلی دوره کارشناسی رشته نقاشی

• تعریف

رشته نقاشی یکی از گرایشهای اساسی هنرهای تجسمی است که به طور کلی به تربیت کارشناسان آشنا با خلاقیت‌های هنری در عرصه هنر نقاشی می‌پردازد. در هنر نقاشی احساس و جوشش درونی و درک زیباشناسی هنرمند نسبت به هستی و جهان پیرامون از طریق سازمان‌بخشی شکل‌ها و رنگ‌ها، در ترکیب‌های متنوع نشان داده می‌شود. در این هنر قابلیت‌های فردی یا جمعی (در نقاشی دیواری به صورت گروهی) بروز پیدا می‌کند.

• هدف

- تربیت کارشناس آشنا با خلاقیت‌های هنری در عرصه نقاشی.
- تربیت افراد آشنا با نقد و تجزیه و تحلیل آثار نقاشی.
- تربیت نسلی که بتواند با تکیه به دانش هنری، حافظ فرازهایی شاخص از میراث هنرهای تصویری ملت خود باشد و بتواند در آینده هنر نقاشی را در زندگی اجتماعی، فرهنگی و اعتقادی ملت خود به کار گیرد.

• ضرورت و اهمیت

هنر نقاشی، هنر گفتگوی بدون کلام است. نقاشی علاوه بر اینکه زمینه‌های رشد فرهنگی جامعه را فراهم می‌آورد، می‌تواند وسیله مناسبی برای ایجاد گفتگو میان تمدن‌ها، فرهنگ‌ها و ملت‌ها باشد. این هنر (و حوزه‌های مختلف آن) علاوه بر اینکه هنری است شخصی، واجد مخاطب‌های متعدد و متنوعی، در اکثر هنرهای کاربردی و در اغلب زوایای زندگی روزمره است و در نتیجه در زندگی سیاسی، فرهنگی، اجتماعی، اقتصادی، عاطفی (و بینشی) جامعه، حضور جدی دارد.

- **طول دوره و شکل نظام**

طول دوره کارشناسی نقاشی، حداقل ۴ سال، شامل ۸ نیم سال ۱۶ هفته‌ای است.

- **تعداد و نوع واحدها**

تعداد کل واحدهای درسی دوره کارشناسی نقاشی ۱۳۵ واحد و به شرح ذیل است:

دروس عمومی ۲۱ واحد (۳ واحد زبان پیش‌دانشگاهی علاوه بر ۱۳۵ واحد، جهت دانشجویانی که ملزم به اخذ آن می‌باشند، ارائه می‌گردد).

دروس پایه ۴۴ واحد

دروس اصلی ۱۱ واحد

دروس تخصصی ۵۱ واحد

دروس اختیاری ۸ واحد

- **نقش و توانایی فارغ‌التحصیلان**

فارغ‌التحصیلان این رشته با آشنایی نسبت به اصول و مبانی نظری و فنی هنر نقاشی، می‌توانند در زمینه‌های آموزشی (آموزش و پرورش و سایر مراکز فرهنگی و آموزشی) مشارکت نموده و در عرصه خلق و نقد آثار هنری فعالیت نمایند. راه‌اندازی کارگاه‌های شخصی، و بخشهای هنری ادارات فرهنگ و ارشاد اسلامی، فعالیت در زمینه‌های زیباسازی شهرها و امکنه، آموزش در نهادها، سازمانها و مراکز هنری و طراحی و اجرای پروژه‌های هنری از جمله اموری است که فارغ‌التحصیلان رشته نقاشی می‌توانند انجام دهند.

- **شرایط و ضوابط ورود به رشته**

شرط ورود به رشته نقاشی، گذراندن امتحان تخصصی در مبانی و اصول این هنر است. دارندگان مدرک پایان دوره متوسطه در کلیه رشته‌ها می‌توانند در آزمون این رشته شرکت کنند.

- عنوان درس: کارگاه نقاشی(۱)
- تعداد واحد: ۳ (۱۶ ساعت نظری و ۶۴ ساعت عملی)(مجموع ساعات: ۸۰ ساعت)
- نوع درس - نوع واحد: پایه- نظری، عملی
- پیش نیاز: -
- هم نیاز: مبانی هنرهای تجسمی ۱- کارگاه طراحی ۱
- هدف: - آشنایی با وسایل و لوازم نقاشی رنگ و روغن
- تربیت چشم در تشخیص ارتفاع و ارزش رنگ های اشیاء و طبیعت پیرامون.
- آشنایی با حرکات متنوع و دارای وحدت قلم مو.
- آشنایی با شیوه های مختلف رنگ گذاری.
- سرفصل های درس:
- الف - نظری: نقاشی چیست؟ تاریخچه نقاشی، وجه تمایز آن با طراحی، آشنایی با ابزار و مواد در نقاشی رنگ و روغن، طرز ساخت برخی وسایل موردنیاز دانشجویان از جمله بوم و نیز مباحثی در باب چگونگی استفاده از وسایل و امکانات و طرز نگهداری و مراقبت و حمل و نقل آنها و همچنین مطالبی پیرامون شرایط صحیح نوری جهت دیده شدن رنگ ها روی پالت و بوم و مدل.
- ب- عملی: - انجام تمرین هایی در ارتباط با شیوه های مختلف قلم زدن و رنگ گذاری
- انجام تمرین هایی در ارتباط با شناخت درجات مختلف خاکستری بین سیاه تا سفید
- تمرین هایی از مدل های سیاه و سفید و خاکستری
- تمرین هایی از مدل های رنگین و تبدیل آنها در نقاشی به معادل های متنوع خاکستری.
- تمرین هایی از نور و سایه در اشیاء و عناصر مختلف.
- تمرین هایی از بافت و جنسیت های مختلف.
- تمرین هایی برای بازسازی عینیت اشیاء و عناصر مختلف
- تمرین هایی برای شناخت امکانات مختلف ترکیب بندی.
- ملاحظات: همه چیز موضوع کار است بالاخص طبیعت بیجان.

Appendix C

DIPC Module

Session	Topic/Theme	Time	Artwork Goal	Criticism
Week 1	Importance of Color	1 hour art theory -3 hours art making	<ul style="list-style-type: none"> -Describe on the effect of the color as composition and form in the painting. -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<ul style="list-style-type: none"> -Definition of Art Criticism -Historical Overview (Source: Pluralistic Approaches to Art Criticism Book, By: Blandy, and. Congdon, 1991, P: 5) Pre-test
Week 2	Classifications of Colors (Primary, Secondary and Intermediate).	1 h:theory 3h:art making	<ul style="list-style-type: none"> -Comparing Paintings of the two Cultures -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<ul style="list-style-type: none"> -The nature of 21 century art Criticism - Why Do We Do Art Criticism? - Learning in Aesthetics and Criticism (McKinnon Beach, 2007) (Source: Art Criticism Since 1900 book, p: 3, Gee, 1993)
Week 3	<ul style="list-style-type: none"> -Value in Color (darkness, lightness). -Hue 	1 h:theory 3h:art making	<ul style="list-style-type: none"> -Apply new art vocabulary in critical examination of artworks. -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<ul style="list-style-type: none"> Explain theory of Edmund's Burke Feldman, Description Part. (Source: Feldman, 1994, Practical Art Criticism) and (Feldman, 1967, Art as Image and Idea)

Week 4	-Warm & cold color -Intensity	1 h:theory 3h:art making	-Still life -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials	Criticize of Gustave Courbet Artwork, Attention to the artist creativity (Source: Art Criticism and Its Institutions in Nineteenth Century France book, page: 109. By: Orwicz, 1994)
Week 5	Create Texture, - Visual Texture	1 h:theory 3 h:art making	Learn how to use different type of textures. -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials	Explain theory of Edmund's Burke Feldman Analysis Part. (Source: Feldman, 1994, Practical Art Criticism) and (Feldman, 1967, Art as Image and Idea)
Week 6	-Texture - Kinds Of Texture (Rough and Smooth)	1 h:theory 3 h:art making	- Modify on the effect of the texture as composition and form in the painting. -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials	Criticize of Edouard Monet Artwork, Attention to the artist creativity (Source: Art Criticism and Its Institutions in Nineteenth Century France book. By: Orwicz, 1994, P: 122)
Week 7	Understanding Gradation	1 h:theory 3h:art making	-Experience to create gradation in Artworks -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials	Explain theory of Edmund's Burke Interpretation Part. (Source: Feldman, 1994, Practical Art Criticism) and (Feldman, 1967, Art as Image and Idea)

Week 8	Gradation	1 h:theory 3 h:art making	<ul style="list-style-type: none"> -Understanding the early artistic training in gradation and encourage students by observation and repetition -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Criticize of Paul Cezanne Artwork, Attention to the artist creativity</p> <p>(Source: Chipp, H.B., & Selz, P.H. (1968). Theories of Modern Art: A Source Book by Artists and Critics, P: 16).</p> <p>Mid-test</p>
Week 9	Space around us -Space -Negative and Positive Space	1 h:theory 3 h:art making	<ul style="list-style-type: none"> -Increase production skills using space in artworks -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Explain theory of Edmund's Burke Judgment Part.</p> <p>(Source: Feldman, 1994, Practical Art Criticism) and (Feldman, 1967, Art as Image and Idea)</p>
Week 10	Space around us Division (Foreground, Middle ground, Background)	1 h:theory 3 h:art making	<ul style="list-style-type: none"> -Build upon prior experience of description and analysis and able to apply that knowledge in contrasting 2 dimensional and 3 dimensional composition -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Criticize of Picasso s artwork, Attention to the artist creativity</p> <p>(Source: Art Criticism Since 1900 book, Page:116, Gee, 1993)</p>

Week 11	<p>Experience in composition</p> <ul style="list-style-type: none"> - Learn the basic vocabulary used in formal analyses in the composition in visual art - Produce an artwork with achieve unity in their compositions 	<p>1 h:theory</p> <p>3 h:art making</p>	<ul style="list-style-type: none"> -Using composition in artworks. -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Introduce Barrett Principle of Interpreting</p> <p>1-Good Interpretation of art tell more abbot the art work</p> <p>2- Good Interpretation have coherence, correspondence and inclusive</p> <p>3- Interpretation of art work need not match the artist intend for the art work</p> <p>(Source: Criticizing Art: Understanding the Contemporary. By: Barrett, 1994)</p>
Week 12	<p>Exploration of line</p> <ul style="list-style-type: none"> -Lines -Kinds Of Lines (Straight and Curved) 	<p>1 h:theory</p> <p>3 h:art making</p>	<ul style="list-style-type: none"> - Discover what line quality is and how it is used in artworks - Encourage students to create a different line in painting -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Criticize Andy Warhol s artwork, Attention to the artist creativity</p> <p>(Source: Andy Warhol, headshots, drawings and paintings, By: Andy Warhol, Bob Colacello, Jablonka Galerie, 2000)</p> <p>(Source: Andy Warhol Book, By: Joanne Mattern, 2005, P: 4)</p>
Week 13	<p>Exploration of line</p> <ul style="list-style-type: none"> -Ethnic -Abstract 	<p>1 h:theory</p> <p>3 h:art making</p>	<ul style="list-style-type: none"> -Exercise and demonstrate use and mastery of the elements of design & principals of art -Use materials, tools and processes from a variety of media - Produce creative works that demonstrate innovation in concepts, formal language and/or materials 	<p>Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy. promotes student interest and the development of analytical skills</p> <p>(Source: Karen Hamblen, 1984. P: 41-50).</p>

Week 14	<p>Creation proportion</p> <p>- Extend concepts of proportion in the painting</p>	<p>1 h:theory</p> <p>3 h:art making</p>	<p>-Have an experience on proportion in painting.</p> <p>-Exercise and demonstrate use and mastery of the elements of design & principals of art</p> <p>-Use materials, tools and processes from a variety of media</p> <p>- Produce creative works that demonstrate innovation in concepts, formal language and/or materials</p>	<p>Criticize of Duchamp's art work, Attention to the artist creativity</p> <p>-Ready-mades (Source: Steven Goldsmith, 1983)</p> <p>(Source: Kuenzli, & Naumann, 1991, P: 64).</p> <p>(Source: De Duve, Polan, & Rajchman, 2005, P: 143)</p>
Week 15	<p>Creation proportion</p>	<p>1 h:theory</p> <p>3 h:art making</p>	<p>- Build upon prior experiences of description and analysis to extend critical proportion in painting.</p> <p>-Exercise and demonstrate use and mastery of the elements of design & principals of art</p> <p>-Use materials, tools and processes from a variety of media</p> <p>- Produce creative works that demonstrate innovation in concepts, formal language and/or materials</p>	<p>Type of Art Criticism</p> <p>(Source: Wolff, T.F., & Geahigan, G. (1997). Art Criticism and Education Book, P: 14)</p> <p>1-Diaristic (Known as emotive, Impressionistic, Autobiographical)</p> <p>2-Formalism (Known as Internal, Intrinsic, or Aesthetically autonomous)</p> <p>3-Contextualist (Known as art-historical, psychoanalytical, and Ideological)</p>
Week 16	<p>Review of the whole semester</p>	<p>1h:theory</p> <p>3h:art making</p>	<p>Review of the whole semester</p>	<p>Post-test</p>

Appendix D

Rubric for Students' Studio Practice Assessment

Scoring	Very poor	Poor	Good	Very good	Excellent	Points earned
	1 point	2 points	3 points	4 points	5 points	
Time/ Effort	Class time was not used wisely and the student put in no effort.	Class time was not used wisely and the student put in no additional effort.	Class time was not always used wisely but the student did do some additional work at home.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was used wisely. Much time and effort went into the planning and design of the task.	25%
Visual Design (P&E)	The choice of visual design is not appropriate. Overall arrangement is cluttered, inconsistent and messy.	The choice of visual design is almost appropriate. Overall arrangement of the visual design is acceptable.	The choice of visual design is appropriate. Overall arrangement of the visual design is acceptable and consistent.	The choice of visual design is very appropriate. Overall arrangement of the visual design is acceptable consistent and clear.	The choice of visual design is extremely appropriate to the design and it is beyond expectation. Overall arrangement of is excellent.	25%
Creativity	Principles and elements of design are not incorporated appropriately. Overall arrangement does not reflect unity between the use of typeface and visual design.	Principles and elements of design are almost incorporated appropriately. Overall arrangement reflects very little unity between the use of typeface and visual design.	Principles and elements of design are incorporated appropriately. Overall arrangement reflects adequate unity between the use of typeface and visual design.	Principles and elements of design are incorporated appropriately. Overall arrangement reflects very adequate unity between the use of typeface and visual design.	Principles and elements of design are incorporated excellently. Overall arrangement reflects excellent unity between the use of typeface and visual design.	25%
Execution	The choice and use of media are not appropriate for the artwork. Overall finishing is cluttered and untidy.	The choice and use of media are almost appropriate for the artwork. Overall finishing is slightly cluttered and untidy.	The choice and use of media are appropriate for the artwork. Overall finishing is consistent and neat.	The choice and use of media are appropriate for the artwork. Overall finishing is slightly consistent and neat.	The choice and use of media are highly appropriate for the artwork. Overall finishing excellent.	25%
					Score:	100%

Rubric for Students' Art Critical Ability Assessment

<div>Scoring</div> <div>Criteria</div>	Very poor	Poor	Good	Very good	Excellent	Points earned
	1 point	2 points	3 points	4 points	5 points	
Description	Did not describe on visual facts such as artist's biography, title, medium, size and year / date the artwork is produced and formal elements such as line, shape, value, texture and colour.	Described very little on visual facts such as artist's biography, title, medium, size and year / date the artwork is produced and formal elements such as line, shape, value, texture and colour.	Described adequately on visual facts such as artist's biography, title, medium, size and year / date the artwork is produced and formal elements such as line, shape, value, texture and colour.	Described very adequately on visual facts such as artist's biography, title, medium, size and year / date the artwork is produced and formal elements such as line, shape, value, texture and colour.	Described in depth on visual facts such as artist's biography, title, medium, size and year / date the artwork is produced and formal elements such as line, shape, value, texture and colour.	25%
Identify	Did not identify how the formal elements use the principles of design such as balance, space and proportion, harmony, variety, dominance, movement and economy.	Identify very little how the formal elements use the principles of design such as balance, space and proportion, harmony, variety, dominance, movement and economy.	Identify adequately how formal elements use the principles of design such as balance, space and proportion, harmony, variety, dominance, movement and economy.	Identify very adequately formal elements use the principles of design such as balance, space and proportion, harmony, variety, dominance, movement and economy	Identify in depth how the formal elements use the principles of design such as balance, space and proportion, harmony, variety, dominance, movement and economy.	25%
Predict	Did not predict such as spoken or written statement which makes the descriptive and analytic observations "hang together" or cohere.	Predict very little such as spoken or written statement which makes the descriptive and analytic observations "hang together" or cohere.	Predict adequately such as spoken or written statement which makes the descriptive and analytic observations "hang together" or cohere.	Predict very adequately such as spoken or written statement which makes the descriptive and analytic observations "hang together" or cohere.	Predict in depth such as spoken or written statement which makes the descriptive and analytic observations "hang together" or cohere.	25%
Criticize	Did not give an opinion of the work, based upon what has been learned from the previous three steps. Grounds of judgment are formalism, expressivism and instrumentalism.	Gave very little opinion of the work, based upon what has been learned from the previous three steps. Grounds of judgment are formalism, expressivism and instrumentalism.	Gave adequately opinion of the work, based upon what has been learned from the previous three steps. Grounds of judgment are formalism, expressivism and instrumentalism.	Gave very adequately opinion of the work, based upon what has been learned from the previous three steps. Grounds of judgment are formalism, expressivism and instrumentalism.	Gave in depth opinion of the work, based upon what has been learned from the previous three steps. Grounds of judgment are formalism, expressivism and instrumentalism.	25%
					Total Score:	100%

Appendix E

Questionnaire for Art Instructor's in Iran (survey study)

Personal Information	
Name:	Sex:
Date of birth:	Name of university graduate:
Undergraduate field of study:	Master study field:
Doctorate study field:	Teaching Experiences Duration:

1. Do you think we need to change the current art curriculum of your department?

- i) Yes- ii) Some change
iii) A lot iv) Don't need

2. Do you think there is anything missing that should be included under ex/curriculum of your department?

- i) Curriculum failed to satisfy students' needs in approaching art
- ii) Appropriate time and course allotment for art practice and art theory was needed
- iii) Various art theory courses related to art criticism, art history and aesthetics needed
- iv) Integration was needed between art practice and art theory
- v) Various teaching methods in studio art should be introduced

3. If you were asked to help improve the instruction, what would you propose to be done in terms of art context?

- i) Iranian art instruction should be changed to the developed art theory in studio-based classes.
- ii) Curriculum should improve students' creative thinking and expression rather than increase students' art production skills or techniques
- iii) More multi-purpose audiovisual aids and other materials or equipment for teaching art.

4. If you were asked to help improve the art curriculum, what would you propose to be done in terms of art context?

i) Curriculum should be more flexible in selecting and planning classroom activities and teaching methods.

ii) Most art-theory courses should be included.

iii) An integrated course for artistic practice and art theory.

5. Do you have taught skills or concepts in the three elements of art criticism, aesthetic and art history?

i) Yes

ii) No

6. If you say "NO" in question 5 would you be interested in finding out more about how to include these in your art program?

i) Yes

iii) No

7. What do you emphasize in your teaching of art? Please rank 1 to 4. (1: most important to 4: least important)

i) Artistic skill or techniques (how to describe art/artwork and make artwork in terms of artistic mechanism).

ii) Concept (how to perceive art/artwork in terms of historic, cultural, aesthetic background).

iii) Creativity/originality (how to develop idea and produce their own artwork).

iv) Others

8. How often do you ever do the following?

i) Field trip to museum/gallery.

ii). Use visual aids (slides, films, movies, etc.)

iii). Class Discussion (group/individual discussion).

iv) Inviting guest instructors.

v) Others

9. Have you known or heard of DBAE before?

i) Yes

ii) No

10. Do you want more information on DBAE approach?

i) Yes

ii) No

11. Do you believe that the existing art curriculum required for teaching (art criticism, aesthetic, and art history).

i) Yes

ii) No

- i) Yes ii) No

- i) Yes ii) No

- i) Yes ii) No

- i) Yes ii) No

- i) Yes ii) No

- i) Yes ii) No

- i) Strongly Agree ii) Not sure
- iii) Disagree iv) Strongly Disagree

- i) Aesthetics
- ii) Art criticism
- iii) Art History
- iv) Art Production

- i) Yes ii) No

- i) Instructors complained that the curriculum was unclear
- ii) Lack of flexibility
- iii) Unable to supply material for teaching art

22. Do you have any suggestion to improve art curriculum?

i) Asked that new development in informative art, locally and internationally, should be incorporated into the curriculum

ii) Asked for art textbooks written especially for both the students and instructors' guides to assist them in their instruction.

iii) An entirely new curriculum should be developed, with input from the instructors who would give equal attention to theoretical and practical aspects of art education

iv) Instructors need pre-service and in-service training program

Appendix F

Questionnaire for survey study in Persian language

نام:	جنسیت:
نام خانوادگی:	مدرک تحصیلی:
نام دانشگاه در حال تدریس:	سابقه تدریس در دانشگاه:

- 1- آیا فکر میکنید برنامه درسی کنونی دانشکده ای که در آن تدریس میکنید نیاز به تغییر دارد؟
الف: بله
ب: تا حدودی
ج: خیلی زیاد
د: نیازی ندارد
- 2- آیا فکر می کنید در برنامه درسی دانشکده چیزی از قلم افتاده است؟
الف: برنامه ی درسی در فراهم کردن آموزش هنر به دانشجویان ناموفق بوده است
ب: زمان و برنامه مناسب برای آموزش کار عملی و تئوری هنر نیاز است
ج: تئوری های مختلف هنر که با نقد هنری، تاریخ هنر و زیبایی شناسی مرتبط باشد نیاز است.
د: ادغام بین دروس عملی و تئوری هنر نیاز است.
ه: متدهای مختلف در آموزش دروس عملی باید معرفی شود.
- 3- نظر شما در مورد ارتقاء ساختار دروس هنری چیست؟
الف: ساختار برنامه درسی هنر ایرانیان باید تغییر یابد و تئوری هنر به دروس عملی اضافه شود.
ب: برنامه درسی باید خلاقیت تفکری و بیان احساسات دانشجویان را افزایش دهد به جای اینکه صرفاً توانایی و تکنیک کار عملی افزایش یابد
ج: وسایل کمک آموزشی و تجهیزات بیشتری برای آموزش هنر نیاز است
د: نظر شما در مورد ارتقاء برنامه درسی هنر چیست؟
الف: برنامه درسی باید انعطاف پذیری در انتخاب و برنامه ریزی فعالیت ها و متدهای آموزشی داشته باشد
ب: دروس تئوری هنر باید اضافه شود
ج: ادغام تئوری هنر و دروس عملی با هم
د: آیا در کلاس نقد هنری، زیبایی شناسی و تاریخ هنر تدریس کرده اید؟
الف: بله
ب: خیر
- 6- اگر پاسخ شما به سوال 5 خیر میباشد آیا تمایل دارید اطلاعات بیشتری در مورد چگونگی تدریس این دروس در اختیار داشته باشید؟
الف: بله
ب: خیر
- 7- در آموزش هنر تاکید شما بر چیست؟ (مهمترین الف، کم اهمیت ترین د)
الف: توانایی های هنری و تکنیک (توصیف هنر، تولید آثار هنری با مکانیسم هنری)
ب: مفهوم (چگونه از هنر حفاظت کنیم، دروس عملی با رویکرد تاریخی، فرهنگی و زیبایی شناسی)
ج: خلاقیت، اصل بودن آثار (چگونه ایده ی خود را پرورش داده و کار عملی شکل میگیرد)
د: موارد دیگر
- 8- موارد زیر را هر از چند گاهی انجام میدهید؟
الف: گالری و موزه گردی
ب: استفاده از وسایل کمک آموزشی (اسلاید، فیلم و غیره)
ج: بحث و گفتگوی هنری در کلاس (به صورت گروهی یا انفرادی)
د: دعوت از اساتید مهمان
ه: موارد دیگر
- 9- آیا در باره DBAE شنیده اید؟
الف: بله
ب: خیر
- 10- آیا علاقمند به دریافت اطلاعات بیشتر در مورد DBAE هستید؟
الف: بله
ب: خیر
- 11- آیا فکر میکنید در برنامه درسی کنونی نقد هنری، زیبایی شناسی و تاریخ هنر وجود دارد؟

- الف: بله
ب: خیر
- 12- آیا فکر میکنید تاریخ هنر جزء یکی از مهمترین عناصر در آموزش هنر است؟
الف: بله
ب: خیر
- 13- آگاهی و دانش نسبت به تاریخ هنر به تولیدات هنری دانشجویان کمک میکند.
الف: بله
ب: خیر
- 14- آیا فکر میکنید نقد هنری جزء یکی از مهمترین عناصر در آموزش هنر است؟
الف: بله
ب: خیر
- 15- آگاهی و دانش نسبت به نقد هنری به تولیدات هنری دانشجویان کمک میکند.
الف: بله
ب: خیر
- 16- آیا فکر میکنید زیبایی شناسی جزء یکی از مهمترین عناصر در آموزش هنر است؟
الف: بله
ب: خیر
- 17- آگاهی و دانش نسبت به زیبایی شناسی به تولیدات هنری دانشجویان کمک میکند.
الف: بله
ب: خیر
- 18- آیا شما فکر میکنید تاریخ هنر، نقد هنری و زیبایی شناسی در کنار تولید آثار هنری به دانشجویان کمک میکند که در آینده هنرمند یا معلم شود؟
الف: کاملاً موافق
ب: مطمئن نیستم
ج: مخالف
د: کاملاً مخالف
- 19- کدام یک از گزینه ها به دانشجو در فهم بیشتر هنر کمک میکند (مهمترین الف، کم اهمیت ترین د)
الف: زیبایی شناسی
ب: نقد هنری
ج: تاریخ هنر
د: تولیدات هنری
- 20- آیا روش تدریس شما در هر ترم مشابه است؟
الف: بله
ب: خیر
- 21- مشکلات دیپارتمان یا دانشکده شما در مورد اطلاعات درسی، تغییر برنامه درسی و فراهم کردن متریال ها چیست؟
الف: برنامه ی درسی مشخص و واضح نیست.
ب: کمبود انعطاف پذیری در برنامه درسی.
ج: فراهم نکردن متریال برای آموزش هنر.
د: پیشنهاد شما برای ارتقاء برنامه درسی چیست؟
- 22- الف: درخواست برای ارتقاء هنر، ملی و بین المللی و تلفیق آن با برنامه ی درسی.
ب: درخواست کتاب های راهنمای آموزش هنر مخصوصاً برای دانشجویان و اساتید
ج: به طور کلی برنامه درسی باید توسعه یابد توسط اساتید (توجه یکسان به تنوری هنر و دروس عملی در آموزش هنر)
د: نیاز اساتید به کلاس های تربیت معلم

Appendix G

Questionnaire for experimental study

Pre-test Survey

1 -Van Gogh's paintings are of high value because:

- a) His work had a major influence on subsequent artists
- b) There are a limited number of his paintings
- c) He plays a large role in Western art history
- d) His paintings allow the viewer to feel with the artist himself
- e) All of the above

2 - Leonardo da Vinci's Mona Lisa dazzled his contemporaries because:

- a) The sitter was a wealthy woman
- b) Da Vinci was a famous artist
- c) The portrait was almost miraculously lifelike
- d) All of the above
- e) None of the above

3- During the _____ art was used roughly in the same sense as craft.

- a) Renaissance
- b) Middle Ages
- c) Baroque Era
- d) Nineteenth Century
- e) Twentieth Century

4- The field of philosophy called aesthetics asks the question.....:

- a) What is art?
- b) Can we apply our concept of art to art of the past?
- c) Can we apply our concept of art to art of different cultures?
- d) Is there one correct standard for judging art?
- e) All of the above

5- What term best describes work done by nonprofessionals?

- a) Folk Art
- b) Naïve Art

- c) Intuitive Art
- d) Outsider Art
- e) All of the above

6- Rebecca Purdham's Chin Up and Paul Klee's Monument in Fertile Country have what in common?

- a) Both were painted by artists who were nearly blind.
- b) Both were inspired by the same historic event.
- c) Both are abstract landscapes.
- d) Both are nonrepresentational in style.
- e) None of the above

7- The term style is used to categorize a work of art by it's:

- a) Subject matter
- b) Social context
- c) Visual characteristics
- d) Theme
- e) None of the above

8- Our modern ideas about art carry with them ideas about:

- a) The artist
- b) The audience
- c) A and b
- d) The gallery
- e) The museum

9- During the 18th century, beauty and art were discussed together because both:

- a) Were studied by the upper class
- b) Were schools of philosophy
- c) Were related to the senses
- d) Were felt to provide pleasure
- e) Involved vision

10- If a work of art is faithful to our visual experience, its style is:

- a) Iconographic
- b) Nonrepresentational
- c) Stylized
- d) Abstracted
- e) Naturalistic

11- When discussing the size, shape, material, color, and composition of a work of art, we are discussing its:

- a) Form
- b) Iconography

- c) Theme
- d) Purpose
- e) Content

12-_____ involves identifying, describing, and interpreting subject matter in art.

- a) Attribution
- b) Calligraphy
- c) Stylization
- d) Iconography
- e) Reviewing

13- During the Renaissance in Western Europe _____ came to be regarded as the more elevated of the arts.

- a) Calligraphy, mosaic, and metal forging
- b) Cabinetry, architecture, and calligraphy
- c) Ceramics, weaving, and mosaic
- d) Painting, sculpture, and architecture
- e) Painting, cabinetry, and landscape gardening

14- Context is a factor of ties that bind a work of art to the

- a) Life of its creator
- b) Tradition it grows from and responds to
- c) Audience it was made for
- d) Society in which it was circulated
- e) All of the above

15-_____ is a space that is presented as a work of art that can be entered, explored, experienced, and reflected upon.

- a) Environmental art
- b) Architecture
- c) Installation
- d) Performance art
- e) None of the above

16- In gesture drawing, lines are drawn rapidly for the purpose of:

- a) Recording fine details
- b) Capturing the subject's essence
- c) Describing a definitive outline
- d) Creating a sense of urgency

17-When studying a tree, an artist makes several sketches, refining, some details and eliminating others until she feels she has captured the essence of the tree. This is an example of:

- a) Composition
- b) Abstraction
- c) Modeling
- d) Rendering

18- Jackson Pollock's paintings are most characterized by:

- a) Continuous form line
- b) Precise brushstrokes
- c) Linear perspective
- d) Gestural paint drippings

19- Which of the following artistic choices is most similar to a painter's use of light and dark values?

- a) An actor's use of dialogue
- b) A dancer's use of the feet
- c) A playwright's use of structure
- d) A composer's use of dynamics

20- The juxtaposition of normal and dream-like elements found in the literary form of magic realism is most similar to works from which of the following, artistic movements?

- a) Art nouveau
- b) Impressionism
- c) Art deco
- d) Surrealism

Appendix H

Pre-test survey for experimental study in Persian language

پرسشنامه مطالعه تجربی (پری تست)

اطلاعات شخصی	
نام:	نام خانوادگی:
نام دانشگاه:	سال تحصیلی:

1- آثار ونگوگ ارزشمند است زیرا؟

☐ آثار او تاثیر بسزایی بر نقاشان بعد از او داشت

☐ آثار او تعداد محدودی دارد

☐ او نقش بسزایی در تاریخ هنر غرب دارد

☐ نقاشی های او به ببیننده همان حسی را میدهد که خود او داشته است

☐ تمام موارد

2- نقاشی لئوناردو داوینچی، مونالیزا هم عصران اش را متعجب ساخت زیرا:

☐ مدل زنی ثروتمند بود

☐ داوینچی نقاش معروفی بود

☐ پرتره بسیار شبیه مدل بوده است

☐ همه موارد بالا

☐ هیچ کدام

3- در دوران هنر مانند صنایع دستی کاربرد داشت.

☐ رنسانس ☐ قرون وسطی

☐ باروک ☐ قرن 19

☐ قرن 20

4- زیبایی شناسی فلسفه نامیده میشود که در مورد سوال میپرسد.

☐ هنر چیست؟

☐ آیا میتوان مفهوم هنر را در هنر گذشته جستجو کرد؟

☐ آیا میتوان مفهوم هنر را در هنر فرهنگ های مختلف جستجو کرد؟

□ آیا روشی استاندارد برای نقد هنر وجود دارد؟

□ همه موارد

5- کدام کلمه غیر حرفه ای را توصیف میکند؟

□ هنر مردمی □ هنر بدوی

□ هنر بصری (حسی) □ هنر بیگانه

□ تمام موارد

6- بنای یادبود ریکا پوردهم چین اپ و پل کلی در کشور فرتیل چه مشترکاتی با هم دارند؟

□ هر دو توسط هنرمندی تقریباً نابینا نقاشی شده اند.

□ هر دو از یک واقعه تاریخی الهام گرفته شده اند.

□ هر دو ابسترک هستند.

□ هر دو سبک خاصی را بازنمایی نمیکند.

□ هیچ کدام

7- کلمه سبک برای طبقه بندی آثار هنری بر اساس..... به کار میرود:

□ موضوعی □ مفاهیم اجتماعی

□ شاخص های هنرهای تجسمی □ تم

□ هیچ کدام

8- تفکر مدرن ما درباره هنر به وسیله منتقل میشود

□ هنرمند □ ببیننده

□ هر دو □ گالری

□ موزه

9- طی قرن 19 هنر و زیبایی با هم بحث میشد زیرا:

□ زیرا بوسیله طبقه بالای جامعه مطالعه میشد

□ سبکی فلسفی بود

□ با احساسات در ارتباط بود

□ با لذت همراه بود

□ با رویا و بصیرت در ارتباط بود

10- اگر اثر هنری در تجربه بصری ما ماندنی بود سبک آن..... :

□ نماد تصویری □ غیر قابل بازنمایی

□ دارای سبک □ ابسترک

□ طبیعت گرا

11- زمانی که درباره سائز، شکل، متریال، رنگ و ترکیب بندی صحبت میکنیم در حقیقت ما درباره صحبت میکنیم:

□ فرم □ نماد تصویری

□ تم □ هدف

□ محتوا

12- شامل شناخت، توصیف و تفسیر موضوع در هنر است.

□ تخصیص □ خوشنویسی

□ سبک □ نماد تصویری

□ مرور کردن

13- دوران رنسانس در غرب باعث بالا رفتن سطح هنر شد.

□ خوشنویسی، موزاییک و فلزکاری

□ کابینت، معماری و خوشنویسی

□ سرامیک، بافتنی و موزاییک

□ نقاشی، مجسمه سازی و معماری

□ نقاشی، کابینت و باغبانی

14- محتوا عاملی است که هنر را با مرتبط میسازد.

□ زندگی خالق آن □ سنت از آن رشد میکند و به آن پاسخ میدهد

□ برای ببیننده □ جامعه ای که در آن وجود داشته

□ تمام موارد

15- فضایی است که به عنوان هنر میتوان وارد شد، کشف کرد و تجربه و منعکس کرد.

□ هنر محیطی □ معماری

□ هنر چیدمان □ هنر اجرایی

□ هیچ کدام

16- در هنر فیگوراتیو، خط های ایجاد شده با هدف:

□ ثبت جزییات □ ثبت موضوع اصلی

□ توصیف خطوط بیرونی □ با سرعت خلق کردن

17- زمانی که درختی مورد مطالعه قرار میگیرد، هنرمند تعدادی طرح میزند، جزییات را تصحیح میکند و بعضی را حذف میکند. او حس میکند درخت را کشیده است. این مثالی است از.....:

- ☐ ترکیب بندی
- ☐ ابسترک
- ☐ مدل قرار دادن
- ☐ تفسیر کردن

18- نقاشی های جکسون پالاک نشان دهنده:

- ☐ ادامه خطوط مداوم
- ☐ ضربات قلمو دقیق
- ☐ پرسپکتیو خطی
- ☐ پاشیدن رنگ ها

19- کدامیک از موارد زیر شبیه هنرمندی است که از سایه روشن استفاده میکند؟

- ☐ بازیگری که از دیالوک استفاده میکند
- ☐ رقصنده ای که از پایش استفاده میکند
- ☐ نمایشنامه نویسی که از ساختار برای نوشتن استفاده میکند
- ☐ آهنگسازی که از آهنگ های پویا استفاده میکند

20- کنار هم قرار دادن رویا و واقعیت در ادبیات جادویی مانند اثری است که در سبک.....؟

- ☐ هنر نو
- ☐ امپرسیونیزم
- ☐ هنر دکوراتیو
- ☐ سورئالیسم

Appendix I

Questionnaire for experimental study

Mid-test Survey

1- A listing of the facts in an artwork, such as objects, people, shapes, and colors.

- | | |
|----------------|-------------------|
| a) Description | b) Judgment |
| c) Analysis | d) Interpretation |

2- Produced or intended primarily for aesthetic purposes rather than utility.

- | | |
|------------------|-----------------|
| a) Art | b) Art Making |
| c) Art Criticism | d) None of Them |

3- The experience of seeing and enjoying something for its own sake, or for its beauty and pleasurable qualities.

- | | |
|----------------|-------------------------|
| a) Art | b) Art Criticism |
| c) Art History | d) Aesthetic Experience |

4- Line, shape, form, color, value, space, and texture. The building blocks the artist works with to create an artwork.

- | | |
|------------------------|---------------------|
| a) Principle of Design | b) Elements of Art |
| c) Art Making | d) All of the above |

5- An explanation of the meaning of an artwork.

- | | |
|---------------------------|-------------------|
| a) Description | b) Analysis |
| c) Description & Analysis | d) Interpretation |

Matching Questions

6- Ceramics

7- Formalism

8- Line

9- Subject matter

10- Evaluation

- a The things that are represented in an artwork, such as people, buildings, trees, etc.
- b A process used to determine the quality or lasting importance of a work.
- c Objects made of clay and fired in a kiln to a permanent form. Ceramics are often decorated with glazes and fired again to fuse the glazes to the clay body.
- d An element of art that is used to define space, contours, and outlines, or suggest mass and volume.
- e A way of using the elements of art and the principles of design to evaluate art.

Multiple Choice Questions

11- The study of art that involves asking and answering all kinds of questions about art, how people respond to it, and how it relates to our lives.

- a) Elements of art
- b) Philosophy of art
- c) Art
- d) Traditional art

12- The degree to which a work reflects a theme, emotion, or world view.

- a) Description
- b) Design
- c) Expressiveness
- d) Formalism

13- Shading using closely spaced parallel lines; used to suggest light and shadow.

- a) Hatching
- b) Line
- c) Crosshatching
- d) Outline

14- The materials, such as oil, watercolor, etc., used to create an artwork.

- a) Line
- b) Medium
- c) Formalism
- d) Design

15- Unity, variety, emphasis, rhythm, movement, balance, pattern, and proportion. The effects that may result when the art elements are structured to achieve a successful composition.

- a) Philosophy of art
- b) Principles of design
- c) Design
- d) Interpretation

True/False Questions

16- Traditional art → Line, shape, form, color, value, space, and texture. The building blocks the artist works with to create an artwork.

a) True

b) False

17- Outline → an element of art that is used to define space, contours, and outlines, or suggest mass and volume.

a) True

b) False

18- Crosshatching → Shading using closely spaced parallel lines; used to suggest light and shadow.

a) True

b) False

19- Analysis → the examination of the relationships among the facts (objects, people, shapes, colors) in an artwork.

a) True

b) False

20- Contour line → Lines that define the outer edges of form and surfaces within a form such as shapes or wrinkles and folds.

a) True

b) False

Appendix J

Mid-test survey for experimental study in Persian language

پرسشنامه مطالعه تجربی (مید تست)

اطلاعات شخصی	
نام:	نام خانوادگی:
نام دانشگاه:	سال تحصیلی:

1- فهرستی از فاکتورها در یک اثر هنری، مانند موضوع، مردم، شکل و رنگ را چه می نامند؟

☐ توصیف ☐ قضاوت

☐ آنالیز ☐ تفسیر

2- تولید و یا تمایل برای اهداف زیبایی شناسانه و نه بدلیل سودمندی را چه می گویند؟

☐ هنر ☐ تولید هنری

☐ نقد هنری ☐ هیچ کدام

3- تجربه دیدن و لذت بردن چیزی بخاطر خودش یا به دلیل زیبایی و کیفیت لذت بخش بودن آن.....نام دارد.

☐ هنر ☐ نقد هنری

☐ تجربه زیبایی شناسی ☐ تاریخ هنر

4- خط، شکل، فرم، رنگ، سایه روشن، فضا و بافت، لازمه ی تولید آثار هنری توسط هنرمند هستند.....نامیده میشود.

☐ اصول طراحی ☐ عناصر هنر

☐ تولید هنری ☐ همه موارد

5- توضیح و تفسیر معنای اثر هنری.....نام دارد.

☐ توصیف ☐ آنالیز

☐ توصیف و آنالیز ☐ تفسیر

سوالات را با جملات زیر تطبیق دهید

6- سرامیک

7- فرمالیسم

8- خط

9- موضوع اصلی

10- ارزشیابی

- ☐ اشیایی که در اثر هنری بازنمایی می شود مانند مردم، ساختمان، درخت و غیره.
- ☐ فرآیندی برای تعیین کیفیت و یا اهمیت ماندگار از یک کار استفاده می شود.
- ☐ شیء که با خاک رس ساخته شده و انرا پخته برای شکل گرفتن بسرامیک ها اغلب با لعاب تزئین شده و پخته می شوند دوباره با ترکیب لعاب به خاک رس.
- ☐ عنصری در هنر که برای تعریف فضا، برجستگی و طرح کلی، و یا نشان دادن جرم و حجم می باشد.
- ☐ روشی برای استفاده از عناصر و اصول طراحی به منظور ارزیابی اثر هنری

سوال های چند گزینه ای

11- مطالعات هنری که پرسش و پاسخ به همه ی سوالات هنری است، چگونه مردم به هنر واکنش نشان می دهند و چگونه با زندگی ما ارتباط پیدا میکند.....گویند.

- ☐ عناصر هنر
- ☐ فلسفه هنر
- ☐ هنر
- ☐ هنر سنتی

12- درجه ای که یک اثر منعکس کننده یک تم، احساسات، و یا جهان بینی..... نام دارد.

- ☐ توصیف
- ☐ طراحی
- ☐ اکسپرسیونیسم
- ☐ فرمالیسم

13- استفاده از سایه به وسیله ی خطوط موازی که نشان دهنده نور و سایه است.....گویند.

- ☐ سایه زنی
- ☐ خط
- ☐ سایه زنی متقاطع
- ☐ طرح کلی

14- متریال هایی مانند روغن، آبرنگ و غیره در خلق آثار هنری.....گویند.

- ☐ خط
- ☐ مدیوم
- ☐ فرمالیسم
- ☐ طراحی

15- وحدت، تنوع، تاکید، ریتم، حرکت، تعادل، الگو، و نسبت، تاثیر این عناصر ممکن است نتیجه ای برای رسیدن به یک ترکیب بندی موفق باشد.

- ☐ فلسفه هنر
- ☐ اصول طراحی
- ☐ طراحی
- ☐ تفسیر

سوالات دو گزینه ای (درست یا غلط)

16- هنرهای سنتی: خط، شکل، فرم، رنگ، سایه روشن، فضا و بافت. هنرمند برای تولید اثر هنری اش استفاده میکند.

□ درست □ غلط

17- طرح کلی: عنصری از هنر که برای توصیف فضا، برجستگی و طرح کلی، جرم و حجم را نشان می دهد.

□ درست □ غلط

18- سایه زنی متقاطع: سایه با استفاده از خطوط موازی که نشان دهنده نور و سایه است.

□ درست □ غلط

19- آنالیز: ارتباط میان حقایق (اشیاء، مردم، شکل، رنگ) در اثر هنری.

□ درست □ غلط

20- برجستگی: خطوطی که نشان دهنده ی خطهای خارجی یک فرم و فضا در شکل و چین و چروک و چین خوردگی است.

□ درست □ غلط

Appendix K

Questionnaire for experimental study

Post-test Survey

Multiple Choice Questions

1. Art theories that focus attention on the composition of the work and how earlier works may have influenced it are called:

- (a) Formalism
- (b) Socio-cultural
- (c) Aesthetics
- (d) Expressive

2. To evaluate a work of art properly, we must deal with it in the context of:

- (a) The society that produced it
- (b) Art museums
- (c) The society that sold it
- (d) Our own values

3. Traditional Chinese criticism declared that artists should try to go beyond _____ of the subject matter.

- (a) Representation
- (b) Evaluation
- (c) Judgment
- (d) Perfection

4. Art criticism involves making _____, both favorable and unfavorable.

- (a) Critical statements
- (b) Values
- (c) Decrees
- (d) Judgments

5. Which of the following models used in analyzing artworks emphasizes the means by which an artwork reflects historical and material aspects of its culture of origin?

- (a) Formalist
- (b) Freudian
- (c) Feminist
- (d) Marxist

6-Professional critics rely on standards of judgment, or _____ to judge the work of art.

- (a) Analysis
- (b) Description
- (c) Interpretation
- (d) Criteria

7-_____ is an organized approach for studying a work of art.

(a) Aesthetics

(b) Art Criticism

(c) Philosophy

(d) Intuition

8-The philosophy or study of the nature and value of art is called_____.

(a) Aesthetics

(b) Art criticism

(c) Interpretation

(d) Color qualities

9-What does the term "literal qualities" relate to?

(a) The emotional qualities that appear in the subject of the work of art

(b) The formal qualities that appear in the subject of the work of art

(c) The color qualities that appear in the subject of the work of art

(d) The realistic qualities that appear in the subject of the work of art

10-The first step in art criticism is to _____the work of art.

(a) Analyze

(b) Interpret

(c) Describe

(d) Judge/evaluate

11-When the design elements and principles (color, shape, focal point, etc.) are emphasized in a work of art, this refers to the formal qualities.

(a) True

(b) False

12-Qualities that communicate ideas and moods are called...?

(a) Literal qualities

(b) Emotional qualities

(c) Artistic qualities

(d) Formal qualities

13-The second step in art criticism is to judge the work of art.

(a) True

(b) False

14-The third step in art criticism is to interpret the work of art.

(a) True

(b) False

15-The final step in art criticism is to describe the work of art.

(a) True

(b) False

16. Art theories that focus attention on the composition of the work and how earlier works may have influenced it are called:

- (a) Formalism
- (b) Socio-cultural
- (c) Aesthetics
- (d) Expressive

17. What are art criticism's two main functions?

- a) Education and Evaluation
- b) Aesthetics
- c) Formalism
- d) Socio-cultural theories

18. Who is Edmund Burke Feldman and why is he important to the 21st century art world?

- a) Art critic, his model used by lecturer to teaching art
- b) Writer, he has famous books
- c) Playwright, he has famous plays
- d) Painter, his work is commendable.

19. Identify the three basic theoretical methods used by art critics?

- a) Expressive theory, Realism theory and political theory
- b) Formal theory, Socio-cultural theories and Expressive theory
- c) Expressive theory, Anthropology theory and Formal theory
- d) Historical theory, Expressive theory and Socio-cultural theories

20. Identify the Type of Art Criticism.

- a) Popular criticism, Aesthetic criticism and Classic criticism
- b) Journalistic criticism, Social criticism
- c) Journalistic criticism, Scholarly criticism popular criticism and Pedagogical criticism
- d) Popular criticism, Historical criticism, Classic criticism and Pedagogical criticism

Appendix L

Post-test survey for experimental study in Persian language

پرسشنامه مطالعه تجربی (پست تست)

اطلاعات شخصی	
نام:	نام خانوادگی:
نام دانشگاه:	سال تحصیلی:

1- تئوری های هنر که بر روی ترکیب بندی اثر هنری و چگونه آثار قبلی تاثیر گذاشته اند فوکوس دارد:

☐ فرمالیسم ☐ فرهنگی-اجتماعی

☐ زیبایی شناسی ☐ اکسپرسیو

2- برای ارزیابی مناسب اثر هنری، باید به محتوای آن توجه شود:

☐ جامعه ای که در آن اثر تولید شده است

☐ موزه های هنری

☐ جامعه ای اثر در آن فروخته شده است

☐ ارزش های خود اثر

3- نقد سنتی چینی مدعی است که هنرمند تلاش میکند فراتر از از موضوع باشد.

☐ بازنمایی ☐ ارزیابی

☐ قضاوت ☐ کمال

4- نقد هنری باعث ایجاد مطلوب و نامطلوب میشود.

☐ اظهارات انتقادی ☐ ارزش ها

☐ احکام ☐ قضاوت

5- کدامیک از مدل های زیر برای آنالیز اثر هنری به معنای اثر در زمینه تاریخی و فرهنگی توجه میکند؟

☐ فرمالیسم ☐ فروید

☐ فمینیست ☐ مارکسیست

6- منتقدان حرفه ای به استانداردهای قضاوت و یا برای نقد اثر هنری تکیه میکنند.

☐ آنالیز ☐ توصیف

☐ معیارها ☐ تفسیر

7- یک رویکرد سازمان یافته برای مطالعه یک اثر هنری است.

□ زیبایی شناسی □ نقد هنری

□ فلسفه □ شهود

8- فلسفه یا مطالعه طبیعت و ارزش هنری نامیده میشود.

□ زیبایی شناسی □ نقد هنری

□ تفسیر □ کیفیت رنگ ها

9- اصطلاح کیفیت ادبی مربوط میشود به:

□ ویژگی های عاطفی که در موضوع اثر هنری به نظر می رسد.

□ کیفیت فرمال که در موضوع اثر هنری به نظر می رسد.

□ کیفیت رنگ که در موضوع اثر هنری به نظر می رسد.

□ ویژگی های واقع بینانه که در مورد این موضوع از اثر هنری به نظر می رسد.

10- اولین قدم در نقد هنری اثر هنری است.

□ آنالیز □ تفسیر

□ توصیف □ قضاوت/ ارزیابی

11- زمانی که عناصر و اصول طراحی (رنگ، شکل، نقطه کانونی و غیره) در اثر هنری تاکید می کنند، اشاره به کیفیت های فرمال اثر است .

□ درست □ غلط

12- کیفیتی که برقراری ارتباط ایده ها و حالت استنامیده می شوند.

□ کیفیت ادبی □ کیفیت احساسی

□ کیفیت هنری □ کیفیت فرمال

13- مرحله دوم در نقد هنری قضاوت اثر هنری است.

□ درست □ غلط

14- مرحله سوم در نقد هنری تفسیر اثر هنری است.

□ درست □ غلط

15- مرحله آخر در نقد هنری توصیف اثر هنری می باشد.

□ درست □ غلط

16- تئوری که به ترکیب بندی اثر هنری و تاثیر آن در آثار قبلی دیده می شودنامیده میشود.

□ اکسپرسیونیست □ زیبایی شناسی

□ فرمالیسم □ تئوری اجتماعی- فرهنگی

17- دو عملکرد اصلی نقد هنر چیست؟

□ آموزش و ارزشیابی

□ توصیف

□ پیدا کردن معنای زیباییشناسی

□ هیچ کدام

18- ادموند برک فلدمن کیست و چرا نقش مهمی در قرن 21 در دنیای هنر دارد؟

□ نقاد هنری، مدل نقد هنری او توسط اساتید هنری برای آموزش هنر استفاده میشود

□ نویسنده است، کتاب های معروفی دارد

□ نمایشنامه نویس است. و نمایشنامه های او مشهور است

□ نقاش است و آثار او ستودنی است.

19- سه تئوری اولیه مورد استفاده توسط منتقدان هنر را مشخص کنید ؟

□ تئوری اکسپرسیو، تئوری رئالیسم و تئوری سیاست

□ فرمال تئوری، تئوری اجتماعی- فرهنگی و تئوری اکسپرسیو

□ تئوری اکسپرسیو، تئوری مردم شناسی و فرمال تئوری

□ تئوری تاریخی، تئوری اکسپرسیو و تئوری اجتماعی- فرهنگی

20- انواع نقد هنر را نام ببرید؟

□ نقد محبوب ، نقد زیبایی شناسی، نقد کلاسیک

□ نقد روزنامه نگاری، نقد اجتماعی هنر

□ نقد روزنامه نگاری، نقد علمی هنر، نقد محبوب و نقد آموزشی

□ نقد محبوب، نقد تاریخی، نقد کلاسیک و نقد روزنامه نگاری

Appendix M

Certificate that showed researcher was at University of Tehran, College of Fine Arts in 2012, in Persian language



Appendix N

Experimental group class photos, taken by researcher during March to July 2012













Appendix O

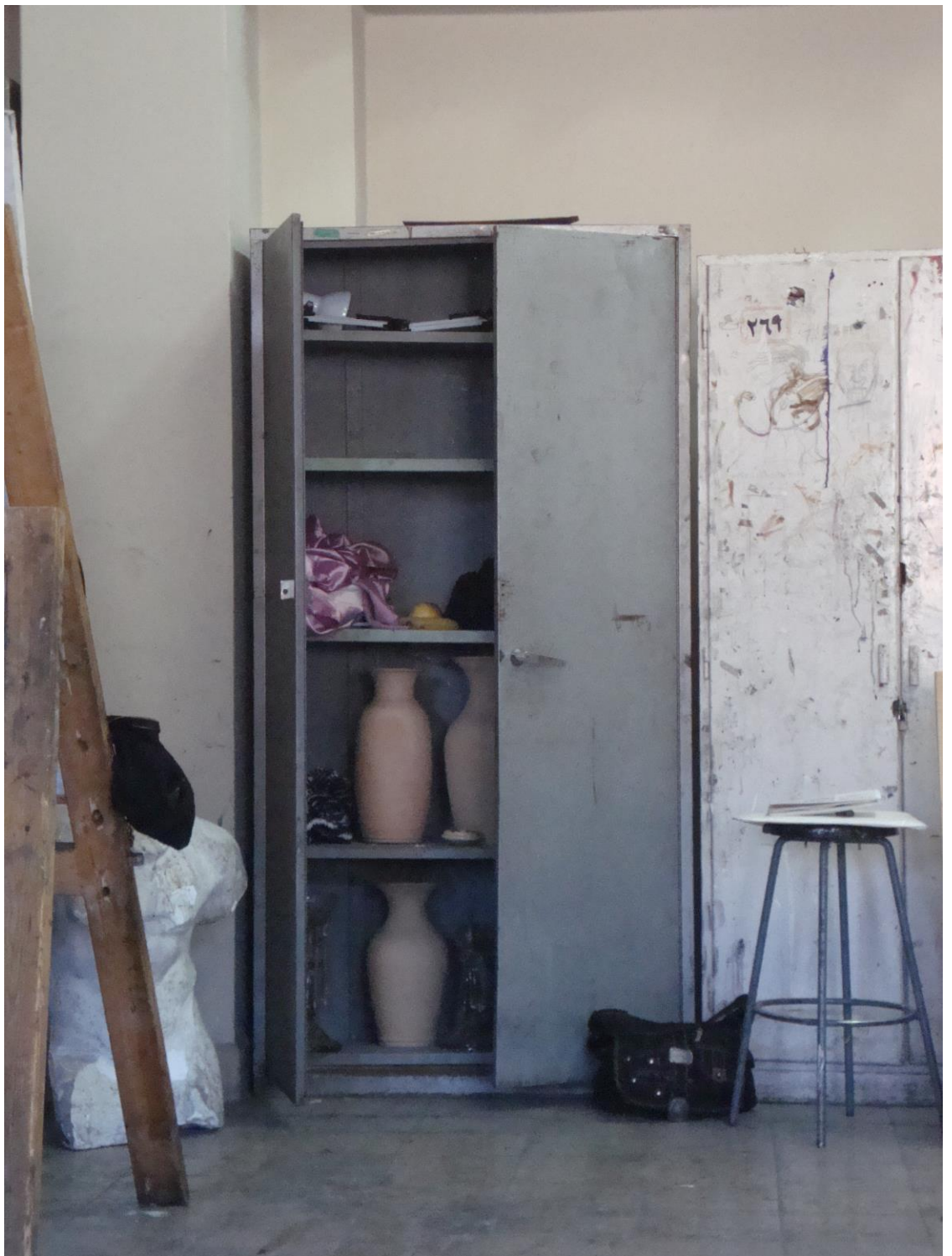
Control group class photos taken by researcher during March to July 2012











Appendix P

Examples of art making in experimental group



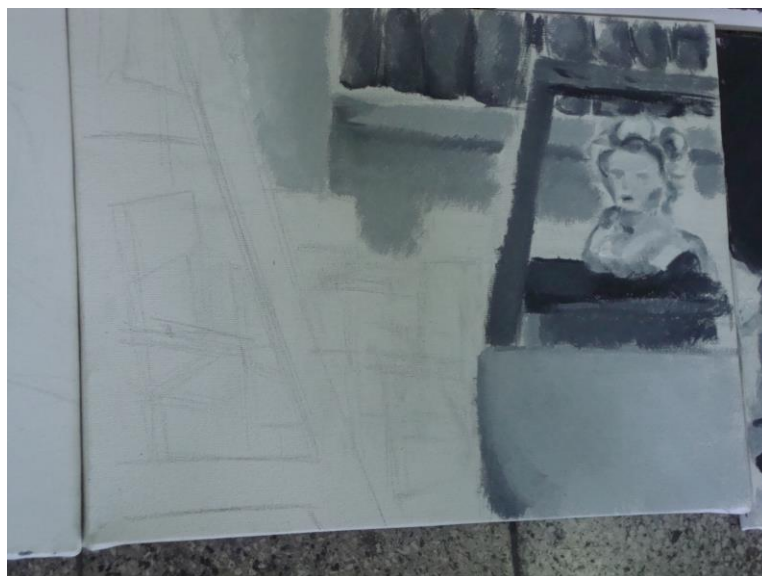
Highest Grade in Pre-test: B+



Lowest Grade in Pre-test: C+



Highest Grade in Mid-test: A-



Lowest Grade in Mid-test: C+



Highest Grade in Post-test: A



Lowest Grade in Post-test: C+

Appendix Q

Examples of art making in control group



Highest Grade in Pre-test: B



Lowest Grade in Pret-test: C+



Highest Grade in Mid-test: B



Lowest Grade in Mid-test: C+



Highest Grade in Post-test: A-



Lowest Grade in Post-test: C+

Appendix R

Sample of critical writing in experimental group

Description	This is a still life painting. Subjects are glass, orange and half of the orange fruit.
Identify	This painting used black and white color.
Predict	This is a two-dimensional painting.
Criticize	Artist used the glass and orange with dark color; there isn't any contrast between subjects.

Pre-test, lowest grade: D



.....

Description	Artist represented still life in this painting. She paints horizontal in the canvas. Subjects are three jars. Artist tried to use a viewfinder.
Identify	This painting used black and white colors. There is contrast between subjects. The arranged show that subject put in the middle of painting.
Predict	This is a two-dimensional painting.
Criticize	On this painting, artist would brush in the darkest tones, then the mid-tones, and finally the highlights. When artist arrived at the correct tonal balance, she would add color, being careful to maintain the overall harmony.

Pre-test, highest grade: B



.....

Description	I see three item in this painting; reading lamp, reliefs, and plug. I see just three colors: gray, black and white. This is a vertical axis painting.
Identify	Artist attention to the perspective in this painting; artist used variety kinds of lines in artwork: also different shape used. Artist is professional in technical area.
Predict	<p>When designing a still life, artists need to think in terms of directing the viewer's eye to the still life elements. Working with contrasting values and color temperatures and using complementary colors can help accomplish this goal.</p> <p>Deciding where to place the elements in a painting can be difficult, but the decisions are crucial to creating a successful still life. When a composition is done well, it may go unnoticed; The goal of a still life composition is to direct the viewer's eye through a painting and lead them toward what the artist thinks is important.</p>
Criticize	This artwork size is, 30.40 cm. artist try to use different texture for objects. Although artist attention to the shadow and composition both. Vertical line with slight gradients line caused the balance in the work.

Mid-test, highest grade: B+



.....

Description	Artist create a work of art (painting) directly influenced by still life. There were easel, chair and portrait on canvas. The medium that artist used include: canvas, brush, oil color and pencil.
Identify	In this painting, artist just used black and white color. There is contrast between background and portrait painting. The focal point is not draws the viewer's eye to it.
Predict	Title of this work is still life. It showed the part of life, the instrument student used during the class. Artist feeling showed in this work, when looking at this artwork.
Criticize	A still life is a work of art depicting mostly inanimate subject matter, typically commonplace objects which may be either natural (food, flowers, plants) or man-made (drinking glasses, books, vases, pipes, and so on).

Mid-test, lowest grade: C



Description	An object consists of fabric, pitcher and glass. While all colored with gray, black and white color.
Identify	The dominant color in this work is clearly the variation of cool gray color which represents in the background and appears so prominently in pitcher. It is appears that, the mood of the work is gay.
Predict	If the background, were to be rendered in heavy paint and short strokes of lighter and brighter colors, it would appear to be very different from the work we are analyzing. This is not a somber and tranquil painting rather it is very tension dynamic artwork because of brushes strokes.
Criticize	Because of existence of significant diagonal movement, bright colors, strong value contrasts and definite shapes creates a somewhat fresh atmosphere and joyful mood; also, the conflict generated by the different uses of warm and cool colors implies the tensions existing between fabric and the background.

Post-test, highest grade: A



.....

Description	Artist represented still life in painting. She paints vertically in the canvas.
Identify	Having an odd number of things in a composition means viewer eye and brain can't pair them up or group them easily. We couldn't see perspective in the work
Predict	Artist in this work used black, white and gray colors. Although this is a two-dimensional painting.
Criticize	There is contrast between background and subjects. The arranged show that subject put in the middle of painting. Also artist has little attention to the tonal values.

Post-test, lowest grade: C



Appendix S

Sample of critical writing in control group

Description	Subjects of this work are pitcher of water, table, jug, fabric and urn. This is a still life painting.
Identify	Pitcher and jug are in contrast. The background of the work is wall and light but the attention stayed anchored at the center of the table.
Predict	Artist tries to create different line, like straight, curve....Although viewer feel that the jug isn't stable and going to fell down This is horizontal axis work. Artist used black & white with gray colors.
Criticize	Artist may better to detail this painting not paint the whole area. Or in my point of view it was better to draw the table in the direct side. But the focal point in this painting is the gold point.

Pre-test, highest grade: B-



.....

Description	This is a still life painting. Subjects are urn and wall.
Identify	I used black & white with gray colors. Urn and wall are in contrast.
Predict	I try to use perspective on the background.
Criticize	I used horizontal axis for composition of this work.

Pre-test, lowest grade: C



.....

Description	The subject of this painting are include, pot, fabric, cup and cubic on the table. The medium that i used include: canvas, brush, oil color.
Identify	In this painting, i should consider whether the elements (objects) in the painting are in the correct positions or not. Artist can also use cutouts to test the position of all the elements in a painting. I should re-organize the element.
Predict	There is a contrast between fabric and objects.
Criticize	Artist allow for sufficient space around the subject, so it's squeezed up against the edge. If the painting might be framed, allow for losing a little off the edge too (depending on the style of frame). Artist pays close attention to the negative spaces too, the shape of these, the comparative sizes, whether they lead the eye around the composition or off the edge.

Mid-test, highest grade: B



.....

Description	I used subjects in this painting which includes a bowl with some fruit and one orange on the table.
Identify	Unity is seen in fruits on the bowl, and the painting is dominance.
Predict	I think this is a sad painting, because today I feel like this.
Criticize	The medium used in painting is oil painting; The tools used are brush, canvas and pencil

Mid-test, lowest grade: C



.....

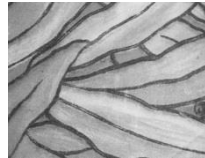
Description	This is a black & white painting. I chose to draw fabric
Identify	I used contrast in the fabric; but the background paint with pale and light color. I try to make a contrast in this painting
Predict	Artist need to improve her/his skill and technique to paint a better fabric, however the composition is not bad
Criticize	Artist used dynamic space with giving the fabric soft and curve shape. It is reminding me somebody sits inside the fabric. Artist didn't put any line in the background to divide it or make a step in the painting

Post-test, highest grade: B



Description	Artist used canvas, oil painting and brush. This is a still life painting.
Identify	This is a horizontal axis. There isn't any background in this painting. Artist detail fabric and make it enlarge in the whole canvas
Predict	A confident artist makes the background and uses the wet paint to create shadows on the subject.
Criticize	A good composition is the general distribution of the negative space and the positive space throughout the setting. But artist doesn't consider to this point

Post-test, lowest grade: C



Appendix T

Sample lesson desined by researcher for 16 sessions

Lesson 1 (lesson 1-4 have same topic)

Unit One: Importance of color

Unit Description:

Have you ever noticed that it is harder to see color when the light is dim? This is because color depends on light. In fact, color is an element of art that is derived from reflected light (understanding art).

Nothing is more intimidating than a blank canvas. But once that first brush stroke touches the canvas, it gets easier. Color is one of the strongest mediums that evoke emotions. Certain colors can make people agitated while other colors can calm them. Some hues are known to even stimulate learning. That is why it is important to have colors in our lives.

Goal statement:

Color is an element made up of three distinct qualities: hue, intensity, and value. When talking about a color or the differences between two or more colors, you can refer to any one or all of these qualities.

Color plays a vitally important role in the world in which we live. Color can sway thinking, change actions, and cause reactions. It can irritate or soothe your eyes, raise your blood pressure or suppress your appetite. When used in the right ways, color can even save on energy consumption.

Objective: the students will learn:

1. Students will speculate on the effectiveness of the colour qualities resulting from use of different colour in the art. Find aesthetic qualities in painting which will shows with lecturer (AE)
2. Observe western painting and learn historical content and notice to how artists used colour in their painting, students will learn about the work of art and lives of several artist (AH)
3. Apply new art vocabulary in a critical examination of works of art (AC)
4. Students will create and practice painting with different colour, and applying knowledge of colour elements and principles along with experience (AP)

Artwork Goal:

- Comparing Paintings of the two Cultures
- Exercise and demonstrate use and mastery of the elements of design & principals of art
- Use materials, tools and processes from a variety of media
- Produce creative works that demonstrate innovation in concepts, formal language and/or materials

Criticism Description:

- Defining of art Criticism
- Historical perview

(Source: Pluralistic Approaches to Art Criticism, book, p: 5,
Blandy & Congdon, 1993)

Art criticism Goal:

Students will introduced on art criticism definition

Students will recognize and know about art criticism history

Time: overall, 4 hours (Art theory 1 H, art making, 3 H)

Vocabulary:

1. Color is the element of art that is derived from reflected light
2. Color wheel is an arrangement of hues in a circular format.
3. Hue is a color's name. Red, yellow, and blue are the primary hues.
4. Value is an element of art concerned with the lightness or darkness of a hue.
5. Intensity is the brightness or dullness of a hue. A bright hue is said to be high in intensity. A dull hue is said to be low in intensity.
6. Color spectrum: When light passes through a wedge-shaped glass, called a prism, the beam of white light is bent and separated into bands of color, called the color spectrum.

7. A light value of a hue is called a tint,
8. A dark value of a hue is called a shade.
9. Complementary colors are the colors opposite each other on the color wheel.
10. Saturation is the "purity" of the color.
11. Color Triads a color triad is composed of three colors spaced an equal distance apart on the color wheel.

Materials:

Oil color, brush, canvas

Art resources:

1. Color Wheel
2. Stuart Davis. Hot Still Scape for Six Colors—7th Avenue Style, 1940. 1940. Oil on canvas. 91.4 _ 113.9 cm (36 _ 44.7_8_). Museum of Fine Arts, Boston, Massachusetts. Gift of the William H. Lane Foundation and the M. and M. Karolik Collection, by exchange, 1983.120. © Estate of Stuart Davis/Licensed by VAGA, New York, NY (art talk, 172)
3. Marc Chagall. The American Windows, 1977, Stained glass, The Art Institute of Chicago, Chicago, Illinois, Gift of the Auxiliary Board of The Art Institute of Chicago in memory of Richard J. Daley, 1977. 938, © 2003 Artists Rights Society (ARS), New York/ADAGP, Paris (art talk, 152)
4. Mary Cassatt. Margot in Blue, 1902, Pastel. 61 _ 50 cm (24 _ 19.5_8_), The Walters Art Gallery, Baltimore, Maryland (art talk, 156)
5. Piet Mondrian. Sun, Church in Zeeland. 1910. Oil on canvas. 90.5 _ 62.1 _ 2.9 cm (35.3_8 _ 24.1_2 _ 11_8_). Tate Gallery, London, England. © Tate Gallery, London/Art Resource, NY. ARS, NY.
6. Olga Albizu, Growth. c. 1960, Oil on canvas, 127 _ 107 cm (50 _ 42.1_8_), Lowe Art Museum, University of Miami, Miami, Florida, Gift of Esso Inter-American, Inc.
7. Fritz Glarner. Relational Painting, Tondo #40. 1955–56. Oil on Masonite. Diameter: 111.8 cm (44_). Walker Art Center, Minneapolis, Minnesota. Gift of the T. B. Walker Foundation, 1956 (art talk, 163)
8. Miriam Schapiro. I'm Dancin' as Fast as I Can. 1985. Acrylic and fabric on canvas. 229 _ 365 cm (90 _ 144_). Courtesy of the artist (exploring art)
9. José Clemente Orozco. Zapatistas. 1931. Oil on canvas. 114.3 _ 139.7 cm (45 _ 55_). Museum of Modern Art, New York, New York. Given anonymously. © José Clemente Orozco. Scala/Art Resource, New York (exploring art)

Planning & preparation:

Look up the word color in a dictionary, and you will find many different meanings. One of the definitions will be something like the following: Color (verb): To brighten, add life to, or make more interesting. This definition of color sums up its role as an element of art. It adds life to art and enhances a work's visual interest. For many artists, color is the most important element of all. In this lesson, you will learn more about color and its many uses.

Instructional strategies and motivation:

This art lesson focuses on providing Artists to put their knowledge of color psychology to work to develop unusual methods for using color. Many of their choices are personal they make color say what they wish to express.

Instruction:

Color has three distinct properties, or traits. These are:

Hue, Hue refers to the name of color. Red is a hue. So are yellow and blue. The relationship of one hue to another can be seen when they are arranged on a color wheel

Value, Value refers to the lightness or darkness of a hue. The value of a hue can be changed by adding white to make it lighter or black to make it darker.

Intensity, Intensity refers to the brightness or dullness of a hue. When a hue is strong and bright, it is said to be high in intensity. When that same hue is faint and dull, it is said to be low in intensity.

Saturation refers to the amount of white light (or gray paint) mixed with the hue. Pastels are less saturated colors.

Color Schemes

Colors can be combined in different ways to create many interesting and visually appealing effects. The following are some of the color schemes that artists use.

Monochromatic (mahn-uh-kroh-mat-ik) Color scheme, this scheme uses different values of a single hue. For example, a blue monochromatic scheme would make use of dark, medium, and light blue.

Analogous (uh-nal-uh-gus) color scheme, this scheme uses colors that are placed side by side on the color wheel and share a hue.

Warm or cool scheme, Warm color schemes with red, yellow, and orange hues remind us of the sun and warmth. Cool color schemes with blue, green, and violet hues bring to mind things that are cool such as grass or water (Understanding art)

Combining Colors

Colors are like musical instruments. Just as each instrument has its own special sound, so every color has its own “personality.”

Combining colors in just the right way can lead to striking results. The following are some common color schemes that artists use:

Monochromatic color schemes, Monochromatic (mah-nuh-kroh-mat-ik) colors are different values of a single hue. A color scheme using dark blue, medium blue, and light blue is monochromatic. This type of scheme tightly weaves together the parts of an artwork. A danger in using a monochromatic scheme, however, is that it can bore the viewer.

Analogous color schemes, Analogous (uh-nal-uh-gus) colors are colors that are side by side on the color wheel and share a hue. Red-violet, red, and red-orange are analogous colors that share the hue red. Analogous colors in an artwork can tie one shape to the next.

Warm or cool color schemes, Red, yellow, and orange remind us of sunshine, fire, and other warm things. For this reason, they are known as warm colors. Blue, green, and violet make us think of cool things, like water and grass. They are known, therefore, as cool colors. When used in an artwork, warm colors seem to move toward the viewer. Cool colors appear to recede, or move back and away (exploring art).

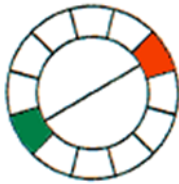
In the visual arts, color theory is a body of practical guidance to color mixing and the visual impacts of specific color combination. There are also definitions (or categories) of colors based on the color wheel: primary color, secondary color and tertiary color. Although color theory principles first appeared in the writings of Leone Battista Alberti (c.1435) and the notebooks of Leonardo da Vinci (c.1490), a tradition of "color theory" began in the 18th century, initially within a partisan controversy around Isaac Newton's theory of color (*Opticks*, 1704) and the nature of so-called primary colors. From there it developed as an independent artistic tradition with only superficial reference to colorimetry and vision science (http://en.wikipedia.org/wiki/Color_theory)

Color Categories on the Color Wheel:

Color wheels group colors in ways that can be the start of a palette.

A color wheel arranges colors around the edges of a circle and each color has a relationship to each other. The relationships are actually based on the physics of light waves, but a visual circle is much easier to use!

Colors can be placed into categories such as complementary, split-complementary, triad, analogous and temperature to describe how two or three colors relate to each other on the color wheel.



Complementary colors opposite each other provide high color contrast. If you stare at a color then look away at a blank wall, you'll see an afterimage in the color's complementary color



Split-Complementary colors are those on either side of the complementary color. They contrast, but not as strongly as complementary colors.



Triad colors equidistant provide a balanced color scheme and can be a good place to start exploring palettes.



Analogous colors are those adjacent to each other on the wheel. These colors share enough common attributes that they can work well with each other ... although they provide little contrast.

(<http://www.devx.com/projectcool/Article/19954/0/page/5>)

Achromatic colors

Any color that lacks strong chromatic content is said to be unsaturated, achromatic, or near neutral. Pure achromatic colors include black, white and all grays; near neutrals include browns, tans, pastels and darker colors. Near neutrals can be of any hue or lightness.

Neutrals are obtained by mixing pure colors with white, black or grey, or by mixing two complementary colors. In color theory, neutral colors are colors easily modified by adjacent more saturated colors and they appear to take on the hue complementary to the saturated color. Next to a bright red couch, a gray wall will appear distinctly greenish.

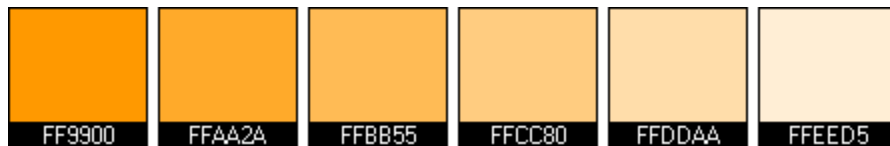
Black and white have long been known to combine well with almost any other colors; black increases the apparent saturation or brightness of colors paired with it, and white shows off all hues to equal effect.

Tints and shades

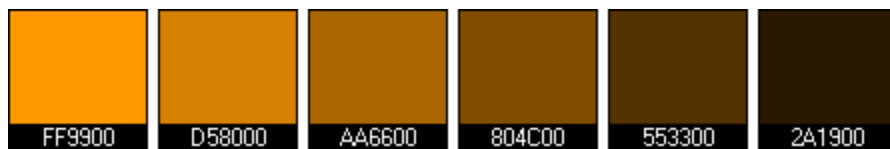
When mixing colored light (additive color models), the achromatic mixture of spectrally balanced red, green and blue (RGB) is always white, not gray or black. When we mix colorants, such as the pigments in paint mixtures, a color is produced which is always darker and lower in Chroma, or saturation, than the parent colors. This moves the mixed color toward a neutral color a gray or near-black. Lights are made brighter or dimmer by adjusting their brightness, or energy level; in painting, lightness is adjusted through mixture with white, black or a color's complement.

It is common among some painters to darken a paint color by adding black paint producing colors called shades or lighten a color by adding white producing colors called tints. However it is not always the best way for representational painting, as an unfortunate result is for colors to also shift in hue. For instance, darkening a color by adding black can cause colors such as yellows, reds and oranges, to shift toward the greenish or bluish part of the spectrum. Lightening a color by adding white can cause a shift towards blue when mixed with reds and oranges. Another practice when darkening a color is to use its opposite, or complementary, color (e.g. purplish-red added to yellowish-green) in order to neutralize it without a shift in hue, and darken it if the additive color is darker than the parent color. When lightening a color this hue shift can be corrected with the addition of a small amount of an adjacent color to bring the hue of the mixture back in line with the parent color (e.g. adding a small amount of orange to a mixture of red and white will correct the tendency of this mixture to shift slightly towards the blue end of the spectrum).

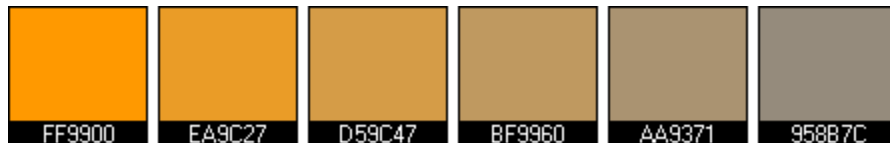
Tints - adding white to a pure hue:



Shades - adding black to a pure hue:



Tones - adding gray to a pure hue:



(<http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>)

Split primary colors

In painting and other visual arts, two-dimensional color wheels or three-dimensional color solids are used as tools to teach beginners the essential relationships between colors. The organization of colors in a particular color model depends on the purpose of that model: some models show relationships based on Human color perception, whereas others are based on the color mixing properties of a particular medium such as a computer display or set of paints.

This system is still popular among contemporary painters, as it is basically a simplified version of Newton's geometrical rule that colors closer together on the hue circle will produce more vibrant mixtures. However, with the range of contemporary paints available, many artists simply add more paints to their palette as desired for a variety of practical reasons. For example, they may add a scarlet, purple and/or green paint to expand the mixable gamut; and they include one or more dark colors (especially "earth" colors such as yellow ochre or burnt sienna) simply because they are convenient to have premixed. Printers commonly augment a CMYK palette with spot (trademark specific) ink colors.

Color harmony and color meaning

It has been suggested that "Colors seen together to produce a pleasing affective response are said to be in harmony" (Burchett, 2002). However, color harmony is a somewhat misleading notion in that responses to color can be influenced by a range of different factors including individual differences (age, gender, etc.); cultural and social differences; as well as contextual, temporal and perceptual factors. The following conceptual model illustrates this approach to color harmony:

Wherein color harmony is a function (f) of the interaction between color/s (Col 1, 2, 3, ..., n) and the factors that influence positive aesthetic response to color: individual differences (ID) such as age, gender, personality and affective state; cultural experiences (CE), the prevailing context (CX) which includes setting and ambient lighting; intervening perceptual effects (P) and the effects of time (T) in terms of prevailing social trends (O'Connor, 2010).

In addition, given that humans can perceive over 2.8 million different hues, (Pointer, & Attridge, 1998).

it has been suggested that the number of possible color combinations is virtually infinite thereby implying that predictive color harmony formulae are fundamentally unsound (Hard, & Sivik, 2001).

Despite this, many color theorists have devised formulae, principles or guidelines for color combination with the aim being to predict or specify positive aesthetic response or 'color harmony'. Color wheel models have often been used as a basis for color combination principles or guidelines and for defining relationships between colors. Some theorists and artists believe juxtapositions of complementary color will produce strong contrast, a sense of visual tension as well as 'color harmony'; while others believe juxtapositions of analogous colors will elicit positive aesthetic response. Color combination guidelines suggest that colors next to each other on the color wheel model (analogous colors) tend to

produce a single-hued or monochromatic color experience and some theorists also refer to these as 'simple harmonies'. In addition, split complementary color schemes usually depict a range of analogous hues plus a key complementary color. A triadic color scheme adopts any three colors approximately equidistant around a color wheel model. Feisner and Mahnke are among a number of authors who provide color combination guidelines in greater detail (Mahnke, 1996) & (Feisner, 2000).

Color combination formulae and principles may provide some guidance but have limited practical application. This is because of the influence of contextual, perceptual and temporal factors which will influence how color/s are perceived in any given situation, setting or context. Such formulae and principles may be useful in fashion, interior and graphic design, but much depends on the tastes, lifestyle and cultural norms of the viewer or consumer.

As early as the ancient Greek philosophers, many theorists have devised color associations and linked particular connotative meanings to specific colors. However, connotative color associations and color symbolism tends to be culture-bound and may also vary across different contexts and circumstances. For example, red has many different connotative and symbolic meanings from exciting, arousing, sensual, romantic and feminine; to a symbol of good luck; and also acts as a signal of danger. Such color associations tend to be learned and do not necessarily hold irrespective of individual and cultural differences or contextual, temporal or perceptual factors (Bellantoni, 2005).

It is important to note that while color symbolism and color associations exist, their existence does not provide evidential support for color psychology or claims that color has therapeutic properties (O'Connor, 2010).

The Expressive Effects of Color

Artists use color in the language of art. They use color to express thoughts, ideas, and emotions. There are many ways to use color to convey feelings, and realistic representation is only one of them.

Optical Color

Sometimes artists reproduce colors as they see them. Until the late nineteenth century, this was the way most Western artists painted. Artists would try to capture color as it actually appeared. As we saw earlier in the chapter, colors can change depending on their surroundings. For example, in an automobile dealer's showroom, the color of a blue car is affected by the light, the color of the floor and the walls, and even the colors of the other cars. The car may sparkle as it reflects the showroom lights. Shadows on the car may look dark blue or blue-violet. The red from the car next to it may cause a red-violet reflection on the blue surface. A painter who is trying to show the car in its setting will use all the colors involved. He or she will make use of optical color, the color that results when a true color is affected by unusual lighting or its surroundings. Optical color is the color that people actually perceive.

The Impressionists were deeply involved with optical color and its relationship to light. They tried to express the sensation of light and atmosphere with their unique style of painting. They applied dots and dabs of colors from the spectrum. They did not mix black with any colors. They made gray, low-intensity colors by putting complements together instead of mixing just black and white.

These low-intensity grays, such as dull blue and dull green, are much richer and look more natural in landscapes than do grays made by mixing black and white.

Arbitrary Color

When artists use color to express feelings, they usually ignore the optical colors of objects. They choose the colors arbitrarily, that is, by personal preference. They choose arbitrary colors rather than optical colors because they want to use color to express meaning. In abstract art, color is teamed with the other elements to become the subject as well as the meaning of the work.

Colors affect feelings. Light, bright colors can create happy, upbeat moods.

Cool, dark colors can express mysterious or depressing themes. Warm, low-intensity earth tones seem comfortable and friendly. They are often used to decorate rooms in which people gather. A unique, light value of red-orange has been used to soothe people and has even been successful in calming violent prisoners. Blue is also known for its soothing qualities. Bright yellow is stimulating and pure red excites (art talk)

Production activity:

About 3 hours

Evaluation:

1. Name and define the three properties of color.
2. What are the three primary hues?
3. Describe how value is changed with tints and shades.
4. Describe the difference between tint and shade.
5. Define color wheel. What does a color wheel show?
6. Describe a monochromatic color scheme.
7. What types of colors, when placed side by side, seem to vibrate?
8. Select and analyze two artworks from this lesson. What is the meaning of the color choices?

References:

- i. Burchett, K. E. (2002). Color harmony, *Color Research and Application*, 27 (1), pp28-31.
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Figures related to the first session of DIPC module



Olga Albizu, *Growth*. c. 1960. Oil on canvas.



Stuart Davis, *Hot Still Scape for Six Colors—7th Avenue Style*, 1940.



Marc Chagall, The American Windows. 1977



Marry Cassat, Margot in Blue, Pastel, 1902



Miriam Schapiro, 1984, 'I'm Dancin' as Fast as I Can



José Clemente Orozco, Zapatistas. 1931. Oil on canvas.



Piet Mondrian, Sun, Church in Zeeland. 1910. Oil on canvas



Fritz Glarner, Relational Painting, 1955, Oil on Masonite.



Color wheel

Appendix U

List of Publications and Presentations

Publications:

Submitted Articles

- 1- The Effect of Visual Culture and Technology on Student Attitude about Art in Iran,
submitted to the Journal of Visual Culture
- 2- The Scientific Articles on Art Criticism, submitted to the Journal of Aesthetic and
Art Criticism
- 3- A Strategy Designed to Enhance Teaching Painting at Undergraduate Level at
Tehran University, submitted to the Asian Journal of Social Science

Published Articles

- 4- Hedayat, M., Goodarzi, M., Musa Kahn, S., and Ramli, S. 2013. Iranian Art
Teacher's Belief about DBAE Approach. Journal of Educational Research and
Review, 8, 1322-1330.
- 5- Hedayat1, M, Musa Kahn, S. Honarvar, H., Abu Bakar, S. and Effindi Samsuddin,
M., 2013. Art instructor's attitude towards the art curriculum for undergraduate
degree in Tehran Universities, Journal of Educational Research and Review, 8(10),
580-588.

- 6- Hedayat, M, Musa Kahn, S and Hanafi, J. 2013. Factors Affecting the Unemployment (Rate) of Female Art Graduates in Iran. Journal of Educational Research and Review, 8(9), 546-552.

Participant in the Conferences:

- 1- Changing the face of art in higher education for the 21st century in Iran, 4th National Conference on Education, 16-17 May Iran, 2012, Poster presentation
- 2- Higher art education reform in Iran after revolution, 2th International Conference on Education, Research and Innovation, 28-29 September, Phenom Penh, Cambodia, 2012, Oral presentation
- 3- Causes of the decline contemporary art education in Iran, International Conference on the Future of Education, 16-17 June, 2011. Italy, Poster presentation
- 4- Survey of art education problems in Iran, First Iranian Students Scientific Conference in Malaysia, 9-10 April, Kuala Lumpur, 2011. Oral presentation

Reviewer:

- 1- Reviewer in Journal of Education and Training (JET), Beginning date of review work 2013/10/01 up to 2015.
- 2- Reviewer in Journal of Education and social capital-review, 2013.
- 3- Reviewer in Journal of Educational Research and Reviews, 2013.
- 4- Reviewer in British Journal of Education, Society & Behavioral Science.

Book:**Published Book**

- 1- Art Education in Iran by Mina Hedayat and Sabzali Musa Kahn 2014, Lambert Academic Publishing
- 2- Integrating Visual Culture with DBAE in Curricula by Mina Hedayat, Sabzali Musa Kahn, and Morteza Goudarzi. 2014, Lambert Academic Publishing
- 3- An Analyzing Motifs Design of Hand Drawn Batik: In Malaysia, by Maryam Mirzajani (Author), Sabzali Musa Kahn (Author), Mina Hedayat (Author), Jaffri Hanafi and Dr. Nik Nairan Abdulla. 2013, Lambert Academic Publishing

On Process

- 1- Art Criticism, by Mina Hedayat, 2014, Lambert Academic Publishing